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ART IN ENGLAND

DURING THE ELIZABETHAN AND STUART PERIODS

WRITTEN BY AYMER VALLANCE, WITH A NOTE ON THE FIRST CENTURY OF ENGLISH ENGRAVING BY MALCOLM C. SALAMAN. ILLUSTRATIONS AFTER DRAWINGS BY WILFRID BALL, R.E., HARRY P. CLIFFORD, R.B.A., E. ARTHUR ROWE AND WILLIAM TWOPENY

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PREFATORY NOTE

AMONGST the illustrations to be found in the following pages probably none will interest the reader more than the pencil drawings by William Twopeny, reproduced here by the courtesy of Mr. Charles Twopeny and the authorities of the British Museum. These delightful sketches were made during the early part of the last century, and, apart from their high artistic qualities, their value as authentic records of houses and details, many of which no longer exist—at any rate in their original state—cannot be over-estimated. The Editor has endeavoured to present as many as possible of these drawings in facsimile, but in some cases, owing to the delicate nature of the originals, it has been found impossible to obtain a satisfactory result by this process. Some of the drawings have, therefore, been re-drawn by Mr. H. P. Clifford, and these can easily be identified by referring to the list of illustrations.

In the preparation of this volume the editor desires to acknowledge his indebtedness to the following who have rendered him valuable assistance in various ways: Mr. S. H. Baker, R.E., Mr. Wilfrid Ball, R.E., Mr. John W. Butterworth, Miss Jessie Chandler, Mr. F. W. Davis, R.I., Miss K. Delano-Osborne, Mr. P. J. English, Mr. J. R. Furness, Curator of the Royal Cambrian Academy, Hon. Charles Hanbury-Tracy, Mr. J. Hansen, Mr. R. J. Holliday, Mr. T. W. Whitmore Jones, Mr. R. Keene, Mr. Alured Faunce De Laune, Mr. W. Nicholls, Captain Tudor Owen, Mr. E. Arthur Rowe, Mr. Alan Sands, Mr. Richard Scriven, F.S.I., and Mr. Lawrence Weaver, F.S.A., for kindly placing at the Editor's disposal his unique collection of photographs of lead-work.

DIEV ET MON DROIT

ARTICLES

			PAGE
I.—Introduction	By Aymer Vallance		3
II.—Exteriors	,,	,,	9
III.—Interiors	,,	,,	59
IV.—Furniture	,,	,,	83
V.—Textiles and Embroidery	,,	,,	99
VI.—The First Century of English Engraving	By Malcolm C. Salaman		105

ILLUSTRATIONS IN COLOUR

After—			
E. Arthur Rowe ...	Rumwood Court, Langley, Kent ...	...	*Frontispiece*
Wilfrid Ball, R.E. ...	Cheney Court, Winchester ...	*Opposite page*	12
E. Arthur Rowe ...	Great Tangley Manor, Surrey ...	,, ,,	24
,, ,, ...	The Porch House at Chiddingstone, Kent	,, ,,	30
,, ,, ...	Doddington Hall, near Lincoln ...	,, ,,	56
H. P. Clifford, R.B.A.	Coloured Plaster Frieze at Hardwick Hall	,, ,,	64
,, ,, ,,	Embroidered Panels, representing the stories of "Venus and Adonis" and "Myrrha" (Victoria and Albert Museum)	,, ,,	99
,, ,, ,,	Embroidered Panel in tent and cross stitches (Victoria and Albert Museum)	,, ,,	100
,, ,, ,,	Embroidered Stool Covers from Hardwick Hall	,, ,,	102
,, ,, ,,	Embroidered Chair-seat and back from Hardwick Hall	,, ,,	103

FACSIMILE REPRODUCTIONS OF DRAWINGS BY WILLIAM TWOPENY

The "Feathers" Inn, Ludlow, Shropshire	*Opposite page*	10
Pound's Bridge, near Penshurst, Kent	" "	14
House on Pride Hill, Shrewsbury	" "	16
House in the Market Square, Shrewsbury	" "	20
Houses in The Rows at Chester	" "	28
Rumwood Court, Langley, Kent	" "	32
House at Bexon, Bredgar, Kent	" "	34
" " Banbury, Oxfordshire	" "	36
The "George" Inn, Salisbury, Wiltshire	" "	40
Marl House, Brenchley, Kent	" "	42
Bishop Sparrow's House, Ipswich	" "	44
House at Claverton, Somerset	" "	48
" " Layer Marney, Essex	" "	49
Westwood House, near Droitwich, Worcestershire ...	" "	52
Steps at Powis Castle, near Welshpool	" "	58
Panelled Room at Brenchley Parsonage, Kent	" "	60

ILLUSTRATIONS AFTER W. TWOPENY, RE-DRAWN BY H. P. CLIFFORD, R.B.A.

	PAGE
Doorway, Royton, Lenham, Kent	9
Gable End, Shrewsbury	10
Chimneys, Pluckley, Kent	12
Mere Hall, near Droitwich, Worcestershire	13
Godfrey House, Hollingbourne, Kent	15
Gable End, Shrewsbury	20
Rain-water Head and Pipe, Winchester	24
" " Winchester	24
Porch at Laverstock, Wiltshire	29
" " Bexon, Bredgar, Kent	31

PAGE

Details, Rumwood Court, Langley, Kent 32
House in St. Anne's Street, Salisbury 33
Doorway, Bexon, Bredgar, Kent 34
Details, Bexon, Bredgar, Kent 35
Gable End, Banbury, Oxfordshire 36
Detail, Banbury, Oxfordshire 36
Gable End, Shrewsbury 37
Detail, Shrewsbury 37
Berwick St. Leonard, Wiltshire 47
Chimneys, Newport, Essex 48
„ Norman Court, and Langridge, Halling 52
The Manor House, Hollingbourne, Kent 53
Chimneys, Causeway, Redgwell, Essex 56
Oak Panel, Layer Marney Hall, Essex 59, 60
„ „ Costessey Hall 60
„ „ Rumwood Court, Langley, Kent 60
Iron Hinge, Crew Hall, Cheshire 61
Iron Latches and Scutcheon, Malmesbury 62
Glazing 64
Portion of Ceiling, Layer Marney Hall 66
The Gallery, Powis Castle 67
Mantelpiece in Carved Oak, Brenchley Parsonage, Kent 68
„ „ „ „ Bexon, Bredgar, Kent 72
Cast-iron Fire-dogs, Kent 74, 75
Staircase, Yaverland, Isle of Wight 79
Newel-post and Balustrade, Claverton, Somerset 80
Staircase at Godington, Kent 81
Newel-post and Balustrade, Canterbury 82
Oak Draw-table, Leeds Castle 93

PEN DRAWINGS BY HARRY P. CLIFFORD, R.B.A.

	PAGE
Doorway at Little Moreton Hall, Cheshire	11
Rain-water Head, Haddon Hall	14
Gutter and Rain-water Head, Haddon Hall	16
The "Chequers'" Inn, Tonbridge, Kent	17
Details, Middle House, Mayfield	18
Middle House, Mayfield, Sussex	19
Rain-water Head, Haddon Hall	21
Rain-pipe Socket „ „	21
House in the High Street, Brenchley, Kent	22
House at Brenchley, Kent	23
The Manor House, Bramley, Hampshire	25
Doorway at Little Moreton Hall, Cheshire	26
Little Moreton Hall, Cheshire	27
Rain-water Heads, Windsor Castle	28
„ „ Knole	30
Hardwick Hall, Derbyshire	38, 39
Rain-water Heads, Knole	40
Chastleton House, Oxfordshire	41
Rain-water Head, Hatfield House	42
„ „ Abbot's Hospital, Guildford	42
Bramshill, Hampshire	43
Rain-water Head, Bramhall, Cheshire	44
„ Spout, Hardwick Hall	44
Bibury Court, Gloucestershire	45
Ablington Manor, Gloucestershire	46
Cote House, Bampton, Oxfordshire	49
Snitterton Hall, Derbyshire	50
Water Eaton Manor, Oxfordshire	51
Wootton Lodge, Staffordshire	54
Kirby Hall, Northamptonshire	55
Garden Steps, Mayfield, Staffordshire (Photo. J. Hansen, Ashbourne)	57
Iron Hinges, Kent and Oxfordshire	61
Iron Lock, front and back view	61
Panelled Door, Lynsted, Kent	62
Oak Parlour at the Manor House, Upton Grey, Hampshire	63
Mantelpieces at Plas Mawr, Conway	65

PAGE

Portion of Ceiling, Chastleton House, Oxfordshire (Victoria and Albert Museum) 66
Mantelpiece in Carved Stone, Enfield, Middlesex (Victoria and Albert Museum) 69
Mantelpiece in Carved Stone and Oak, Enfield, Middlesex (Victoria and Albert Museum) 70
Mantelpiece in Carved Stone, the "Old Palace," Bromley-by-Bow (Victoria and Albert Museum) 71
Cast-iron Firebacks from Hertfordshire and Sussex (Victoria and Albert Museum) 73
Cast-iron Fire Dog, Sussex (Victoria and Albert Museum) 74
Wrought-iron Grate, Haddon Hall 76
Spit Rack over Fireplace, Oxfordshire 76
Chimney Crane in Wrought-iron, Kent 77
" " " West Suffolk (Aymer Vallance, Esq.) 77
Trivet in Pierced Brass on Iron Frame, Gloucestershire (Aymer Vallance, Esq.)... 78
Staircase, Manor House, Upton Grey, Hampshire 79
Oak Chest (F. W. Davis, Esq., R.I.) 83
Oak Chest (Messrs. Liberty & Co., Ltd.) 84
" " with Drawers, Derbyshire (Aymer Vallance, Esq.) 84
" " of Drawers (Victoria and Albert Museum) 85
" Court Cupboard (S. H. Baker, Esq., R.E.) 85
" " " (Victoria and Albert Museum) 86
" Chest of Drawers, East Kent (Miss K. Delano-Osborne) 86
" Court Cupboard (Victoria and Albert Museum) 87
" " " (F. W. Davis, Esq., R.I.) 88
" Settle (Hon. Charles Hanbury-Tracy) 88
" Arm-chairs (S. H. Baker, Esq., R.E., and F. W. Davis, Esq., R.I.) 89
" Chairs (Victoria and Albert Museum) 90
" Arm-chair (Sissinghurst Castle, Kent) 91
" "Monks' Bench" (Hon. Charles Hanbury-Tracy) 91
" Table, Stratford-on-Avon (Capt. Tudor Owen) 92
" Draw-table (Victoria and Albert Museum) 92
" Table, Stratford-on-Avon (Capt. Tudor Owen) 93
" " Kent (P. J. English, Esq.) 94
" Gate-leg Table, Northamptonshire (P. J. English, Esq.) 94
" Table (F. W. Davis, Esq., R.I.) 95
" Joint Stool 95
" Bedstead (Victoria and Albert Museum) 96
" " (Alan Sands, Esq.) 97

PAGE

Detail of Oak Bedpost (Alured Faunce De Laune, Esq.) 98
Verdura Tapestry, Sharsted Court, Doddington, Kent (Alured Faunce De Launce, Esq.) 99
Embroidered Panels, Hardwick Hall 100, 101
Chair, Hardwick Hall 102

ENGRAVINGS

AFTER			
William Rogers ...	"Eliza Triumphans" (1589) ...	*Opposite page*	107
Thomas Cockson ...	"George Clifford, Earl of Cumberland" (*circa* 1598)	" "	108
Simon Van de Passe	"Anne of Denmark" (1616) ...	" "	110
John Payne	"The Sovereign of the Seas" (1637)	" "	112
Augustine Ryther ...	Frontispiece to Saxton's Maps of England (1579)	*Page*	113
Benjamin Wright ...	Map of "New France"—Canada—(*circa* 1608)	"	114
Renold Elstrack ...	"Princess Elizabeth and the Elector Palatine Frederick" (1612) ...	"	115
William Van de Passe	"James I. and family" (*circa* 1624)	"	116
William Hole ...	"Charles I." (1625)	"	117
William Marshall ...	Title-page to "Cyropædia" (1632)...	"	118
George Glover ...	"Sir Thomas Urquhart" (1641) ...	"	118
William Faithorne ...	"Prince Rupert" *after* Vandyck (*circa* 1643)	"	119
W. Hollar	"The Royal Exchange, London, in 1644" (etching)	"	120

RUMWOOD COURT, LANGLEY, KENT. FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE.

I.—INTRODUCTION.

HE phase of domestic art with which these pages deal is one of peculiar interest, as relating to a period of transition. It was an eventful period, during which olden customs and olden standards were gradually yielding to fresh ideals of expansion; and, in fine, that sense of personal comfort in his surroundings was developed and embodied into what the Englishman understands by the word "home." It can scarcely be said that, previously to the end of the fifteenth century, or even later perhaps, comfort, in the modern sense, existed at all. Thus, the glazing of windows, on account of the high price of the material, was a comparatively rare luxury; household fires were not usually provided for by fireplaces and chimneys (notwithstanding notable exceptions in places so widely distant from one another as Abingdon Abbey in Berkshire, and the castles of Aydon in Northumberland, Bodiam in Sussex and Carnarvon in North Wales), but the smoke was allowed to permeate the atmosphere of the room until it found a way of escape through the windows or the louvre in the roof; floors were uncarpeted and, for the most part, strewn with rushes, too seldom renewed; and, in short, sanitation was inadequate and elementary to the first degree.

The causes, owing to which an entire change was eventually brought about, were divers. For one, the dissolution of the monasteries by Henry VIII. and the secularisation of the property of the religious orders, shortly before the middle of the sixteenth century, entailing as it did a sudden accession to great wealth on the part of a numerous class of new men, without family ties or traditions, opened up such vast opportunities for experimentalising and innovation as had never before been known in England. Contemporaneously with all this was taking place that momentous revolution in art known as the Renaissance. Already a century old in Italy, it had spread by this time so far and wide as to have succeeded in infecting the whole of Western Europe. Introduced opportunely into this country when the means and inclinations of a certain section were favourable, it immediately obtained a footing among them. Fresh buildings were erected in what was supposed to be the classic style, or existing ones remodelled in conformity with the new fashion; the eventual spread and general adoption of which became thenceforward only a question of time. Nevertheless, the English national temperament, conservative and tenacious of whatever custom has familiarised, was actively responsible for retarding matters. There was a proportion, far from negligible, who viewed the incoming tide of novelty with distrust and disapprobation. In this connection it is not without significance that a certain Italian, from Modena, who, having made the tomb of Charles VIII. at Saint Denis,

afterwards came across the channel to solicit the commission for Henry VII.'s monument at Westminster, was popularly known in this country as "Pageny." For the day had not then yet arrived when the English people, as a whole, were so tired of their own traditional Gothic, with all its time-hallowed associations, as to make its supplanting by a foreign style quite the welcome and easy transition it is usually represented. Nay, as one may see in numberless instances, the irreconcilable divergence and conflict between the two elements produced a result that it would be much more correct to describe as incongruity than harmony or fusion.

Nor was the spirit of Hamanism in letters so closely allied with, nor so propitious to the Renaissance as is claimed for it. Had such really been the case the Universities, as chief seats of learning in the Kingdom, must have been the first to be affected by it and would be bearing today visible tokens of the same in the aspect of their buildings. But, to judge by the evidence which those buildings afford, the very opposite is the truth. It was in academic Oxford that the practice of Gothic, ailing and doomed, it must be confessed, but alive still, lingered longest. Thus, in 1640 (that is after an interval of nearly three centuries from the first appearance of fan-vaulting, in the Cloisters at Gloucester), an all but nameless architect from London produced the magnificent entrance to the hall at Christ Church; a feat which, but that it is attested by incontrovertible record, no one would ever have credited to so recent a date. The chapels of Wadham and Jesus Colleges contain windows (1612 and 1636 respectively) almost as astonishing for their period.

It was mainly in the homes of the newly-enriched and of those in high places about the court, who naturally would be the first to be swayed by the latest fashions from over-seas, that novelties most strikingly asserted themselves. Thus, Kirby Hall, Northamptonshire (page 55), built in 1570–1575, altered in 1638–1640, and now almost a ruin, yet retains enough of its original character, as it was when it belonged to Queen Elizabeth's favourite and Lord Chancellor, Sir Christopher Hatton, to warrant it being quoted as a type of the fashionable mansion of a courtier of the period. With the exception of its large rectagonal windows, with mullions after the English tradition, it is distinctly foreign in inspiration. No completer contrast to Kirby exists than is presented by another building in the same county, viz., the Lodge at Rushton, built, between 1575 and 1605, for one of the old school and far from being a *persona grata* with the authorities. If Kirby parades its owner's classical culture, still more exaggeratedly is Rushton Lodge a manifesto of Sir Thomas Tresham's attachment to the former order. It was this man's son Francis who, driven to desperation by the relentless persecution of which his father had been the victim, and by the obloquy amidst which himself, as member of a recusant family, had been reared,

in a fatal moment joined the conspirators of the Gunpowder Plot, and is credited by many with having, at the eleventh hour, betrayed the terrible secret.

But to resume. Very gradually, and, as it must have been to the generations during whose lifetime it befel, almost imperceptibly, the change was wrought. In the case of the majority of domestic buildings no sudden nor violent revolution was effected. Nay, to all appearance, new features were admitted sparingly and with strict reserve, while the olden Gothic devices of battlement and four-centred arch, of mullion and hood-mould, continued in use long after the introduction of Renaissance forms for porch and chimney-piece. These last, however, if conspicuous, are not the essential indices of the whole. Mere superficial excrescences, they could not radically affect the old standards of construction, and so, to dwell on them, as writers on the subject are apt to do, is to give a partial account of the art of the period. The one vital change that slowly but surely undermined and finally revolutionised the practice of architecture was the setting out of buildings on a fresh and formal system of ground-planning. The keynote of the Renaissance is, to sum up in one word, artificiality. Based and reared on a foundation, not self-evolved, but conventionally devised with a view to external symmetry, the character of the whole underwent fundamental alteration. Hitherto, the paramount determining factor had been practical requirements. For these, originally simple and rudimentary, at first a simple plan sufficed, additions thereto and variations being made from time to time as increasing needs demanded or fancy might suggest. The aggregate result, if irregular, was always picturesque, and that, perhaps, in proportion to its irregularity. Now, however, a new ideal obtained sway; an ideal of mathematical and correct uniformity, intolerant alike of diversity and of spontaneity. To this tyrant fashion every other consideration was sacrificed. A gable designed for one end of a building must have its precise counterpart at the opposite end; a bay or a projecting wing at one point in the composition must be balanced by its duplicate at the corresponding point, quite irrespectively of internal requirements or even of internal convenience. And if this is not always patently obvious at the present day, the reason is that subsequent generations, impatient of the conventions that fettered their fathers, have not scrupled to destroy nor to add to Elizabethan and Jacobean structures when occasion arose. However, there are not wanting instances of typical buildings, which, having remained practically unaltered since the date of their erection, may be quoted as illustrating the foregoing remarks.

Thus it may be noted how, in the south front of the Jacobean house of Chastleton in Oxfordshire (page 41), the entrance is made intentionally inconspicuous in the side of one of the bays, not even a porch being admitted to relieve the rigid symmetry of the parts. More studiously

uniform is the front (beginning of seventeenth century) of Bramshill, Hampshire (page 43), and still more so that of Wootton Lodge, Staffordshire (page 54). The last named is, of course, later in date than the two others, and in general composition furnishes an instance of approximation, already advanced, towards the monotonous square box dwelling of Georgian days. Not seldom, indeed, is this insistence on artificial symmetry carried to such lengths as to afford in buildings intended to be the very embodiment of the early ideal, the sure sign of their being of more recent erection. Thus, the street front of Wadham College in Oxford, though crowned with battlements and carefully imitated in all its details from Perpendicular originals, would still bewray itself, though no actual record of its Jacobean date existed. The whole composition is much too evenly balanced to be mistaken for a genuine mediæval design, with its oriel-windowed tower, precisely in the middle, flanked by three uniform tiers of windows on either side, and the two bays, one at each extremity, line for line, alike. Again, the eastern side of the quadrangle at Oriel College (erected between 1637 and 1642, *regnante Carolo*, as recorded in old stone letters), is so slavishly symmetrical that, to match the louvre over the hall on the left, another louvre, not in the least wanted, is set up at the corresponding part of the block, where the buttery, kitchen, and chapel are situated; while the entrance to the chapel itself is disguised by an oriel, fashioned on the model of that of the hall at the opposite end! The two last-named instances of Wadham and Oriel Colleges, where moribund traditional forms are retained while the Renaissance spirit already dominates the main conception, were but the precursors of that phase, close at hand, when Gothic was everywhere deliberately rejected and a whole-hearted acceptance of the new classicalism came to pass.

To sum up, then, it is indispensable to a right appreciation of the architecture of the sixteenth and seventeenth centuries to take into account how diverse were the several currents and influences of the time, and in what contrary directions they tended. For if there was no rupture in continuity, neither can it be said that there was anything like uniform nor steady development all along the line. Some were for innovation, others were hostile to it. The former, at first at any rate and for some while, merely adopted as it were certain Italian catchwords, or rather a version that had reached their ears of those catchwords, uttered with a strong French or German accent. But, just as the adoption of a foreign phrase or two does not transform a native vernacular, so neither did the superficial addition of one or all of the five orders make the current architecture of England to be anything else but English at bottom. Yes, and English it would have remained in spite of the five orders if that had been all. But far more insidious a foe—insidious because its purport remained unperceived, wearing the outward mask of Gothic until a mask had ceased to be necessary—was the new method of

setting out the ground plan with the object of mechanical symmetry in elevation. This is what, transfusing architecture from the root up, eventually succeeded in alienating its whole character.

Meanwhile the instinct, as has been said, of our race, with its deep-seated aversion to change, was responsible for a pertinacious adherence to old forms of expression, and that actually sustained when, the substance within being already changed, adherence had become illogical. In other words, buildings conceived and planned in a Renaissance manner, still for some time wore, as far as might be, the garb and lineaments of Gothic. Such an anomalous state could not permanently endure. In the end the new movement prevailed to the extent that the outward feature also of Gothic was superseded, as indeed its sentiment had already been. And yet, even then, among the unsophisticated workers of the country, the spirit of Gothic survived late and died hard. No one can dispute it who has studied the homely architecture of farmhouses and cottages in out-of-the-way rural districts, and the simple, traditional crafts, such, for instance, as those of joinery, plastering and iron-smithing. Down almost to within living memory the village carpenter and the village blacksmith handed on the workmanlike methods of their fathers and their fathers' fathers, and continued to produce results which, evolved from process, material and purpose, without a thought of style, but with enough freedom for the expression of the worker's fancy or of the pride and pleasure he felt in his labour, were as verily Gothic in essence as any product of the Middle Ages.

DIEU ET MON DROIT

II.—EXTERIORS.

AMONG the earlier houses extant, a large proportion belong to the class known as half-timbered, or, to speak more correctly, wooden-framed. And these again, though constructed every one of them on the elementary post-and-lintel principle, yet present immense variety in details.

No essential difference exists between the timber-framed buildings of pre-Elizabethan times and the very latest in date before the art died out altogether. In every case the traditional mode of construction was the same. Simplicity itself, it may briefly be described as follows:—Firstly, upon a low base or plinth, built of stone or brick, and sufficiently high to raise the woodwork above contact with the moist earth, was laid a horizontal piece of squared timber to form the cill. Into this cill were mortised upright quarters, otherwise called studs or puncheons, for the framing of the walls, the tops of these quarters being themselves mortised into a horizontal head-beam, constituting the plate. Every tenon and joint was held firmly in position by a wooden pin or peg, in some parts of the country called a "nog," the head of which would not necessarily be cut off flush with the surface of the wood-work, but would project sometimes, as, for instance, may be seen in the illustration of the doorway at Little Moreton Hall in Cheshire (page 11), upwards of an inch. The durability of this mode of fastening timber-work together is remarkable, and far superior to the later use of iron bolts and nails, which are actually injurious from their natural tendency to corrode and to split the wood.

A highly characteristic feature of timber construction is the corner-post at each angle of the building. More solid than the other timbers, the corner-post consisted of a massive balk,

DOORWAY . . ROYTON, LENHAM, KENT

squared out of a tree-trunk, and always, in the case of an oversailing storey above it, set bottom-end upward, so that the out-curved root might provide a substantial spur or bracket for the support of the upper stage. The extremities of the floor-joists of the first storey either might be exposed or, less ordinarily, might be protected from the weather by a facia-board. They would rest upon the wall-plate of the ground floor wall, and would project beyond the face of the latter a foot or so much further as might be required. They carried the breast-summer, or horizontal beam, which, forming the basis of the wooden superstructure, was analogous to the cill of the ground floor. In the case of houses with overhanging storeys on two contiguous sides (*e.g.*, north and east or east and south) there had to be adopted a peculiar system of construction for the ceiling between the ground floor and the first floor. For so as to enable the projecting joists to present a uniform appearance on both sides, they could not run all in one direction, but must be laid at right angles to one another. And yet neither might the one set cross over on the top of the other set, because then their extremities would project at two different levels; nor, in maintaining the same level, must they be let into one another, because that would weaken them at every intersection. There was only one way out of the difficulty, and the practical ingenuity of the builders of course discovered and adopted it. To wit, a stout principal, in technical language, the "dragon-beam," was provided, which, crossing the ceiling diagonally from the top of the corner-post, received the inner extremities of the joists, housed into itself on either side at an angle of forty-five. Thus it was contrived that their outer extremities, evenly projecting for the support of the overhanging upper stage, showed on the two contiguous sides alike. A perfect example of a dragon-beam may be seen in the north-east corner of the (late Gothic) Guild House at Lavenham, Suffolk; but precisely the same plan of construction was followed, when necessary, as long as timber-framed houses themselves continued to be built.

GABLE END SHREWSBURY

The effect of an oversailing storey is extremely picturesque, but it should be understood that the derivation and purpose of the same was purely utilitarian. Timber construction arrived at maturity in days

DOORWAY AT LITTLE MORETON HALL, CHESHIRE

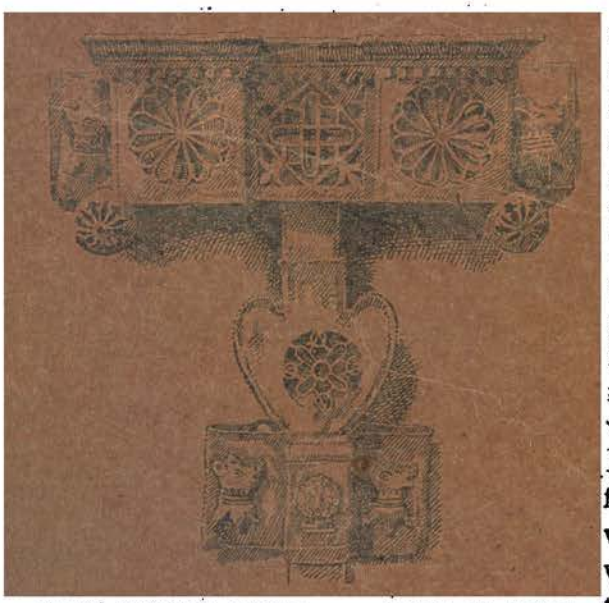
when rain-water gutters and pipes had not yet been invented. And therefore an overhanging storey, just like a deep-eaved roof, was found to be a simple device for sheltering the lower part of the house from drippings of rain, which would otherwise run down the walls and, soaking in, sap the base of the structure. That this is the true and rational explanation is proved from the alternative method adopted in some counties, particularly in Worcestershire. For whereas, wherever walls are lightly constructed of withes of wattle with dab between the timber framework, storeys may overhang without danger; in those other districts, on the contrary, such as Worcestershire, where it is more customary to fill in the frames with brick, the superincumbent weight of such an oversailing wall would practically be too much for the joist-ends to bear, even though their strength were supplemented, as sometimes was done in timber construction, by powerful brackets. Consequently the typical timber-framed brick house is built with walls sheer from the ground up to the roof, instead of having its upper storey to overhang. The latter device, however, is so invaluable that in such parts of the country, as in Worcestershire aforesaid, it is common to meet with old houses having their walls fitted with horizontal pent-houses of sloping boarding or tiling. These pent-houses are almost as picturesque in appearance as overhanging storeys, and, what is of greater importance, equally effective for the purpose of diverting and throwing off the rain.

The same necessity of warding exposed members of the structure from the wet is responsible for the barge-board — or, more reasonably, verge-board — attached to the under sides of a gable, with the object of covering the ends of the roof-rafters. And whereas in timber houses of the Gothic period nearly every portion of the exterior woodwork, including the corner-post, the breast-summer, the window-heads and the consoles beneath the windows, was liable to be decorated with carvings and mouldings, even the vertical quarters being sometimes faced with buttresses and pinnacles, borrowed from contemporary

CHIMNEYS PLUCKLEY, KENT

CHENEY COURT, WINCHESTER. FROM A WATER-COLOUR DRAWING BY WILFRID BALL, R.E.

MERE HALL, NEAR DROITWICH, WORCESTERSHIRE



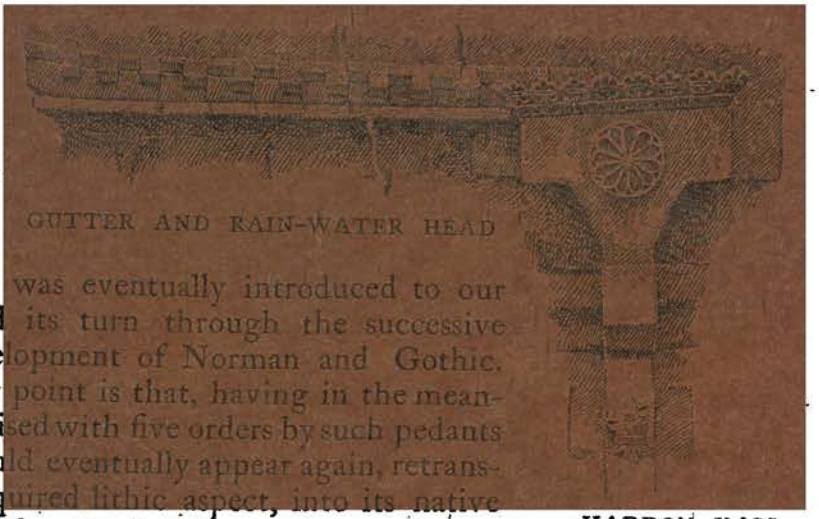
RAIN-WATER HEAD HADDON HALL

stone sculpture, it is characteristic of Elizabethan and Jacobean houses that the carving that they are enriched withal is concentrated mainly upon the brackets, the verge-boards and the doorways. In these parts Gothic motifs, though not as yet ousted altogether, are no longer to be found in exclusive occupation. But rather they occur in combination with other details, of a definite Renaissance character. Thus the favourite Gothic wave pattern, with perforated tracery or conventional leafage in the alternate trough and swell of its undulation, appears in one and the same verge-board, side by side with a border of dentils or the later "thumb-nail" pattern, indented with a gouge; and, maybe, a guilloche carved on the pendant in the apex. And while the doorway, again, will adhere to the old tradition of the four-centred, or Tudor, arch, the brackets under windows or oversailing storey will be voluted or be carved with new shapes of monsters and grotesque human figures, busts or heads. In fact it was the brackets which, both in outline and ornament, from the beginning lent themselves more unequivocally to Renaissance innovations than did any other portion of the timber structure. The latter was destined to grow less and less organic in its decorative features.

Thus, in former times (as may be seen, for instance, in the older houses at Bury St. Edmunds or Lavenham, in Suffolk) brackets would be made to spring from Gothic caps, which again formed the crown of engaged boutel-shafts running down to the base, so that the thrust and weight of the upper storey seems mightily sustained by the solid earth itself. The "Feathers" Inn at Ludlow (facing page 10) is a rare instance of this organic system being carried out in a building of the post-Gothic period. For at that time, for the most part, brackets, being unsupported from below, jutted out abruptly from the face of the wall, a plan which makes them seem to strain under the oppression of the huge mass which they have to carry.

Another Renaissance feature, the classic column, sometimes introduced, as at Huddington Hall, Worcestershire, into timber porches of the period, is a curious illustration of the vicissitudes of building construction. The primitive log-cabin, petrified into the columnar architecture of Egypt, Assyria and Greece, was, centuries after, annexed by the all-absorbing

GODFREY HOUSE, HOLLINGBOURNE, KENT



GUTTER AND RAIN-WATER HEAD

HADDON HALL

Roman, himself excelling as an engineer and constructor of arches. The Roman civilization spreading westward from Italy, the column was eventually introduced to our shores, and served its turn through the successive phases of the development of Norman and Gothic. But the interesting point is that, having in the meantime been systematised with five orders by such pedants as Vitruvius, it should eventually appear again, retranslated, with its acquired lithic aspect, into its native material of timber, for actual trabeate construction.

The wonder is, perhaps, that a conglomeration of all the above-mentioned heterogeneous elements could have resulted in anything that was even tolerable. True, Elizabethan timber-work will often not bear criticism on the part of the purist. Nevertheless the executant himself was so ingenuous; he clung so loyally to the ancient Gothic (not, if he ever thought about the matter at all, because it *was* Gothic, but because it was the inheritance of his fathers), and at the same time his honest pride in keeping abreast of the fashions of the day was so simple and natural that the aggregate product could not but possess an irresistible charm of its own.

Not unfrequently at the present day the exterior timber-work is tarred or creosoted, presenting, by contrast with the plaster interspaces, a black-and-white or a zebra-like appearance. But the wood seems originally to have been left always in its natural state. Such oak, if not artificially treated, in course of time mellows through the action of the weather to an exquisite, hoary grey tone. And this venerable aspect again is enhanced by the furrowing of the surface, consequent on the perishing of the more soft and sappy fibres of the grain.

And, now, as to the question of the chronology of timber-framed structures. It has been stated by some writers that the oldest in point of date are those houses in which the quarters are set at a short distance apart, giving the effect of stripes. And it is argued that this method belongs to the earlier days, when a plentiful supply of oak allowed lavish use of the material; whereas, later, when timber became scarce (owing to such causes as the disafforesting of land for agricultural purposes and the excessive consumption of wood-fuel for iron-smelting) the claims of economy together with the progress of technical ingenuity led the builders to place their upright timbers further apart, the framework becoming in effect a series of open squares, secured each by a diagonal brace from corner to corner. A set of four curved braces within the

HOUSE ON PRIDE HILL, SHREWSBURY
FROM A DRAWING BY WILLIAM TWOPENY

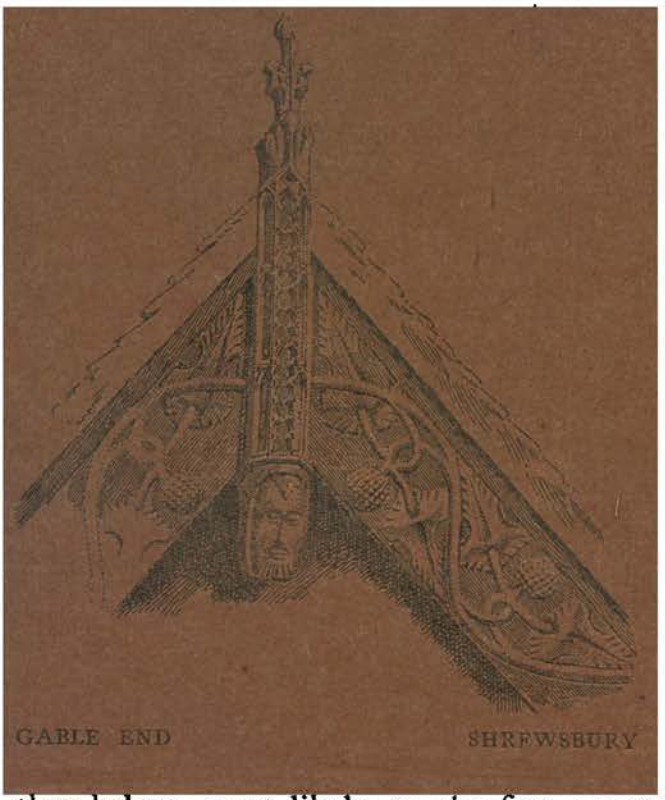
THE "CHEQUERS'" INN, TONBRIDGE, KENT

square space produces, as at Mere Hall (page 13) and Middle House (opposite), a concave-sided lozenge form, in which the factors of construction and ornament are about equally balanced. Out of this stage of the art was elaborated a yet more ornamental system of timber-patterning, in which, as at Little Moreton Hall (page 27), considerations of constructiveness, beyond regulating the position of the principal beams, have no particular share.

Now, the above may be accepted only as affording the roughest of bases for classification, but no more. It is a theory that will not bear the test of individual application in all cases. Facts go to prove that the adoption of this or that variety of method is less a matter of consecutive development than of local usage and circumstances. For in many parts of the country, as in Kent, for example, the primitive practice of striping survived as long as timber-building itself survived; while in the same county timber enrichments, characteristic of Lancashire and Cheshire, for instance, never obtained at any time down to the last. On the other hand, it might have been supposed that, with its judicious economy of timber and its powerful system of bracing, the front of the "Chequers'" Inn at Tonbridge (page 17) belongs to a late and advanced period of construction, were it not that the unadulterated Gothic of its cusped and feathered verge-board precludes the possibility of the building having been erected, at the latest, subsequently to the middle of the sixteenth century. As to the employment of striping and bracing, it is not subject to any rule. Sometimes both occur together in one and the same building, as at the Middle House, Mayfield (opposite), and at Godfrey House, Hollingbourne (page 15), which bear the respective dates of 1575 and 1587. All that can safely be laid down is this, that the system of bracing was undoubtedly developed subsequently to that of plain striping. But the latter continued in use to the end. And so, though a braced building may not be assigned to a very early

DETAILS MIDDLE HOUSE, MAYFIELD

MIDDLE HOUSE, MAYFIELD, SUSSEX



GABLE END SHREWSBURY

date, no inference from striping occurring of itself, in the absence of further indication, is to be drawn; because striped houses belong equally to the earliest as to the latest period of timber-framed construction.

The house in the Market Square at Shrewsbury (facing this page), of which a fac-simile reproduction from William Twopeny's drawing, together with a gable-point and detail of the verge-board (on this page), is given, is, like another detail of similar kind from Shrewsbury (page 10), entirely Gothic, late, it is true, but without the slightest taint of the Renaissance. As such they belong, most likely, to the first quarter of the sixteenth century. Indeed, in the case of the former example (above) of vine ornament on a wave basis, accompanied as it is by a Perpendicular finial, one might fairly argue that a still earlier date, perhaps the reign of Richard III., should be assigned.

A house in the High Street at Brenchley, Kent (page 22), though locally known as "the Palace of the Duke of St. Albans," was really the home of one George Roberts, a well-to-do tradesman. Here he resided, as perhaps also his father before him, and here died in 1556. The original house, then, must have been pre-Elizabethan; and if it does not look as ancient as it should, the reason is that it has been much too drastically "restored." As it stood about thirty years ago, according to a sketch published in *Archæologia Cantiana* in 1880, it consisted simply of an irregular parallelogram—irregular because it followed the curve of the street—gabled at its northern end, but not on the front; so that both of the gables facing the street, as well as the dormer, are modern additions. Another house at Brenchley (page 23), standing on the opposite side of the road, further northwards, though it also has been "restored," is more typical of the later Elizabethan or the Jacobean period.

The Manor House at Bramley, Hampshire (page 25), is built on the plan of a letter E, *minus* the tongue in the middle. It comprises a straight line of roof between two gables; an effective, if simple, device,

and such that marks a distinct development from the earliest type, the hip-roofed parallelogram. Allusion has already been made to Little Moreton Hall, in Cheshire. The building is not all of one date. Parts of it, including perhaps the ogival-headed doorway (page 11), cannot be later than the early years of the sixteenth century; but the picturesque confusion of the many-gabled oriels in the north-east corner of the courtyard (page 27), as also the very elaborate porch close by in the north-west corner (page 26), were added subsequently, as the inscription and date, 1559, upon one of the bays sufficiently indicates. No greater contrast than that which buildings like Little Moreton Hall present to south country examples could well be found. The former, with their ultra-lavish carving and equally lavish flat ornamentation (produced by a series of shaped slabs of wood, sunk panelwise, and pinned into the constructive framework) are specially characteristic of the western and north-western districts. The detail of the porch (page 26) with its corner-post of many-clustered columns, and tier over tier of projecting storeys overhead, is extremely complicated, and yet one would never have guessed it to belong to the late date that it does, so reckless of symmetry is the plan and so Gothic, for the most part, the ornamentation.

RAIN-WATER HEAD HADDON HALL

The highly picturesque effect of the grouped gables at Cheney Court, Winchester (facing page 12), as also of the Porch House at Chiddingstone (facing page 30), is, not unlikely, due to later additions and variations from an original, more rudimentary, plan. At any rate, the former house has a verge-board of beautiful Gothic tracery that denotes an earlier hand than could well have designed the main portion of the present house.

RAIN-PIPE SOCKET HADDON HALL

Mere Hall, in Worcestershire, not many miles from Droitwich (page 13), is a magnificent Elizabethan pile, and withal an instance of timber-building influenced by the Renaissance propensity for symmetry, already described. The original entrance was masked inside the short bay in the corner. But a subsequent "improvement" was made in the shape of a projecting porch, which dates probably from the latter half of the seventeenth

HOUSE IN THE HIGH STREET, BRENCHLEY, KENT

HOUSE AT BRENCHLEY, KENT

century. With its spiral columns, like barley-sugar sticks, tapering up to capitals, shaped like hearse-plumes, and supporting a ponderous entablature with a broken pediment—most corrupt of all architectural devices—on the top, the whole porch is utterly debased and unworthy of the noble façade which it disfigures. The date, 1337, graven on the middle of the breast-summer, it is scarcely necessary to point out, is the work of an ignoramus or of an impudent forger, in either event too absurd for anybody with a grain of intelligence to be led astray by it. Very likely a house may have been built on this same site in the fourteenth century, but it is quite certain that none of the building now appearing above ground can be nearly so early as that period by two centuries at least.

RAIN-WATER HEAD AND PIPE WINCHESTER

With the above-named porch may be compared another one, less pretentious as also less degenerate in design, at Laverstock, Wiltshire (page 29). The pair of front supports, shaped like flattened balusters, echoed by still more unsubstantial silhouettes, fixed pilaster-wise against the wall, show that this example can scarcely be earlier than the end of James I.'s reign.

RAIN-WATER HEAD
WINCHESTER

The Middle House at Mayfield, Sussex (page 19), is an artistic subject that may be said almost to rival Chiddingstone in popularity. It bears the date 1575. Although traditional and English as far as concerns its general outline, the details of the ornament, in which it is singularly rich, are all of well-defined Renaissance character, *e.g.* the verge-boards and facia-boards, one of the latter being carved in low relief with a guilloche pattern (page 18).

The moated Manor House of Great Tangley, in West Surrey (facing page 24), though its actual foundation dates from much earlier times, stood a fair type of an Elizabethan timber-framed dwelling, of the year 1582, until the latter half of the nineteenth century. It was then subjected to such extensive and overwhelming additions, not only to the house itself but to its environment also, that the old-world and homely air of the place is now practically become dissipated.

GREAT TANGLEY MANOR, SURREY. FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE.

THE MANOR HOUSE, BRAMLEY, HAMPSHIRE

DOORWAY AT LITTLE MORETON HALL, CHESHIRE

LITTLE MORETON HALL, CHESHIRE.

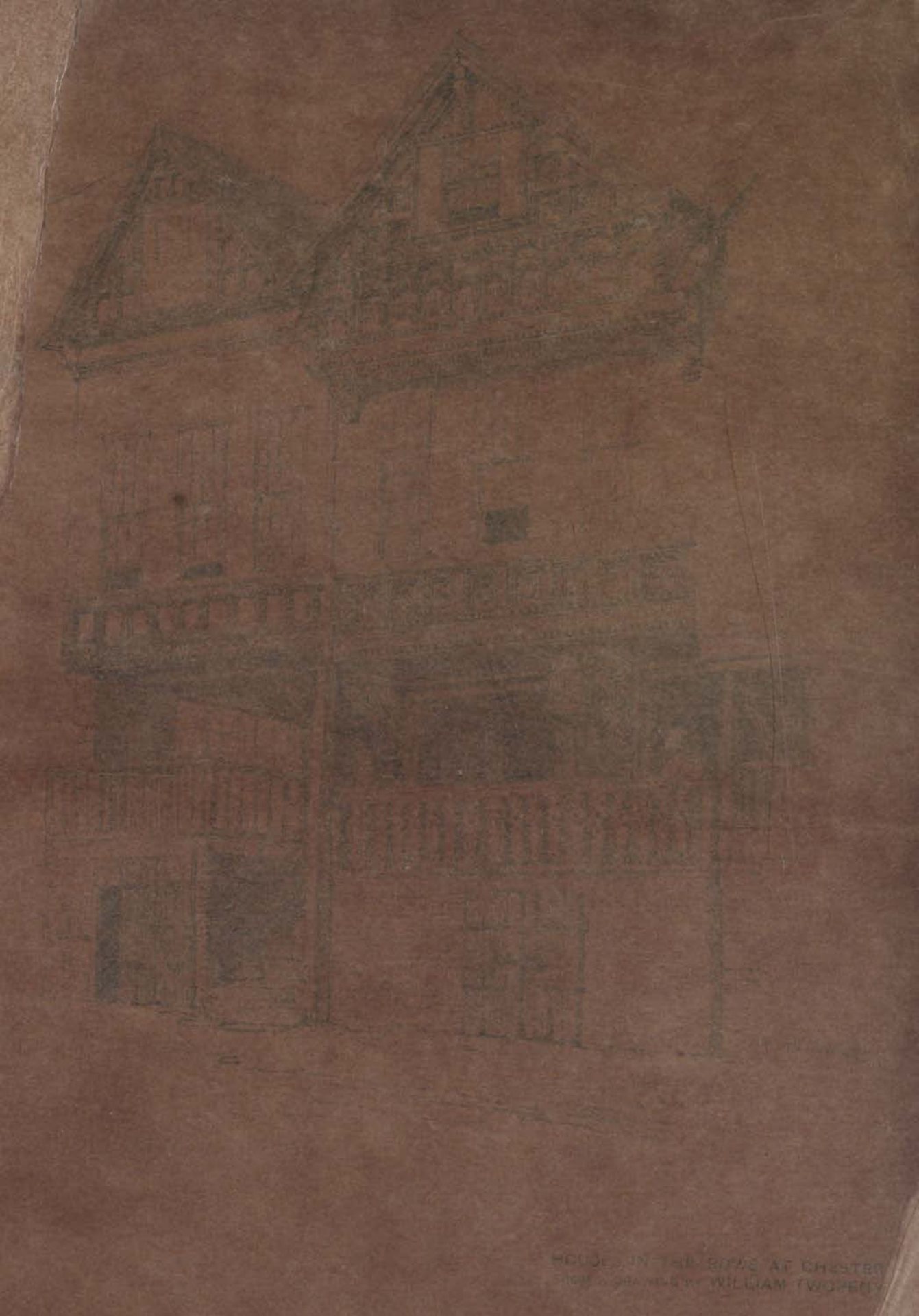
Again, how exceedingly picturesque formerly was Rumwood Court, Langley, near Maidstone, the drawing, dated 1822, by William Twopeny (facing page 32), as well as Mr. Rowe's water-colour drawing (frontispiece), executed at a later date, yet, happily, before "restoration," records. But the place no longer presents the same aspect. The house has been renovated and, to the detriment of its original, beautiful proportions, enlarged, its character being thereby greatly changed. Not even the luxuriant tangle of flowers which afforded a most charming foreground and setting to the whole picture was spared; but has been swept away to make room for the trim smartness of level croquet-lawns. Some details of wood-work at the same house, sketched by Twopeny (page 32), exhibit a quaint blending of traditional Gothic with the newer architectural forms of the period, 1589, when the house was built. Thus, while the bracket which supports the overhanging storey, and likewise the hip-knob and pendant in the angle of the verge-board are purely Renaissance, the verge-board itself, the breast-summer and particularly the stop of the doorway moulding might have passed for the design of almost a hundred years earlier.

RAIN-WATER HEAD
WINDSOR CASTLE

The drawing of Pound's Bridge, near Penshurst (facing page 14), is in itself a valuable document, recording the condition of the house as it was during the first half of the nineteenth century. Some time however between 1847 and 1868 the fabric was sadly altered. The picturesque doorway and porch-passage formed in the open timbering of the left hand wing are now no more; the whole of the ground floor wood-work (with the exception of the window frames) having been swept away for a refacement of plain wall. The house, subsequently turned into an inn, was originally the parsonage. It bears the date 1593 and the wooden initials W.D. in the centre of the front, showing that it was erected by Rev. William Darknoll, who, however, only lived to enjoy it for three years. He died in 1596 and was buried in Penshurst Church, where his memorial slab may still be seen on the north wall of the chancel.

RAIN-WATER HEAD
WINDSOR CASTLE

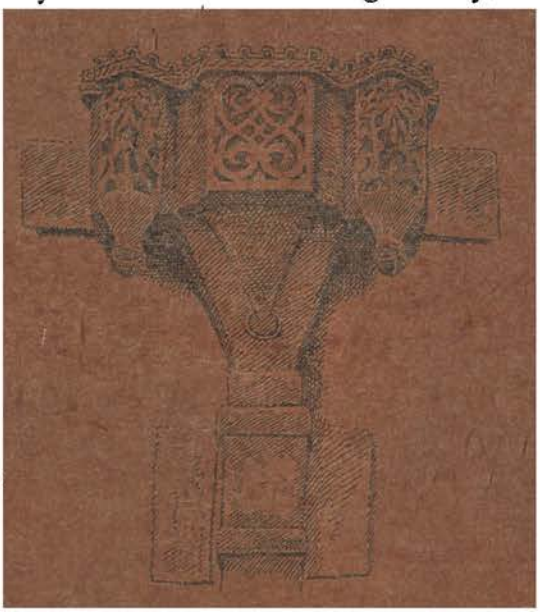
That no great difference subsists between a late Elizabethan timber house and an Early Jacobean one is illustrated by Bexon, in the parish



PORCH AT LAVERSTOCK, WILTSHIRE

RAIN-WATER HEAD KNOLE

of Bredgar, Kent. Twopeny's drawing, reproduced in facsimile (facing page 34), records what was the aspect of this house in 1822. Happily it has neither been "restored" nor in any way been meddled with since that date, and, but for a more luxuriant growth of creepers, it looks today much the same as Twopeny saw and depicted it. It is an ideal homestead; and, in the autumn, the grey and cream stripes of its oak and plaster, peeping out from behind a crimson tangle of Virginia creeper, contrasted with the russet of the roof-tiles and with the surrounding foliage all (except the sombre green-black of an ancient yew tree in the foreground) mellowing to gold and bronze, go to make a picture of indescribable charm and loveliness. The lintel of the window in the gable bears the date 1617; but about one-third of the whole, to wit, all that part of it that is situated to the left of the porch, from the roof-ridge downwards, is the relic of an earlier building. This is a point which, not hitherto commented on, the drawing nevertheless unmistakably demonstrates. The mark of the junction between the older and newer portions is prominently defined in the tiling. Nay, more, the difference in level of the main horizontal lines on the one hand and on the other, as well as the greater scantling of the timbers on the left, compared with those on the right, prove that the house cannot belong all to one date. Details of the carved ornament of the verge-boards, breast-summers, and of the balusters in the porch sides are given (page 35). All afford indications of the changing architectural style, except one breast-summer, which is so purely Gothic as to suggest the possibility that it may have formed part of the original house and have been re-used at the rebuilding of 1617. An interesting item are the wedge-shaped pieces



RAIN-WATER HEAD KNOLE

THE PORCH HOUSE AT CHIDDINGSTONE, KENT.
FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE.

PORCH AT BEXON, BREDGAR, KENT

(locally called "sprockets") which give an extra tilt outward to the lower extremities of the roofs in the case both of the great gable and of the porch. They serve a practical purpose in diverting the flow of rain-water. The door within the porch at Bexon (page 34) may be contrasted with another, from Royton, Lenham, in the same county (page 9). Both are representative of old methods of door construction. The Royton example is composed of a series of boards tongued into one another at the edges. This kind of door-boarding may be moulded as in the

present instance—a plan common to East Anglia and West Flanders—somewhat after the manner of linen-fold patterns, only with the mouldings running continuously from top to bottom, without conventional finish at the extremities; or it may consist of plain boards, put together like weather-boarding, but vertically, of course, the prominent overlapping edges giving an effect of relief or of light and shadow, in place of moulding or any further ornament. The second type of door, of which that at Bexon is an instance, is composed of flat boards, edge to edge, with a moulded fillet covering each joint. Either type of door would usually be studded with nails arranged, as in these two cases, in horizontal lines, or sometimes in much more elaborate devices. Either type, again, is strengthened with transverse boards, or some simple framework, on the inside. The Royton door is much the more ancient of the two, and comprises, moreover, a feature now practically obsolete, viz., the wooden latch, or "heck," as it used to be named in bygone days. The doorway is of a familiar form of late Gothic. Its head is four-centered, with carved spandrils. Heavy mouldings are carried round the top and almost down to the base of the jambs, until arrested by polygonal moulded stops. The Bexon door-head is more depressed, the point at the apex, obtuse enough in the Royton example, being no longer discernible in this. But the same traditional motif of carved spandrils, of mouldings and stops, albeit on a diminished scale and with shallower cutting, may still be identified.

A later building, which can scarcely be earlier than about 1630, is the house at Banbury, Oxfordshire (facing page 36). The lower part of it is now much altered and spoilt by the insertion of modern shop fronts. The growing popularity of Renaissance forms is emphasised by the conversion of the breast-summer into a deep cornice, though the pendant facia underneath still retains the older four-centred arched outline (page 36). A detail also of the verge-board with pendant in the apex of the gable (page 36) shows

DETAILS RUMWOOD COURT, LANGLEY, KENT

HOUSE IN ST. ANNE'S STREET, SALISBURY

not the smallest trace of Gothic remaining. The degeneration of the verge-board itself is noteworthy, for it has now become a mere scroll of fretwork, too thin and open to be of much avail for its original purpose of protecting the rafter-ends.

The development of the cornice is further exemplified by the façades of two houses in the Rows at Chester (facing page 28). It may be

observed by the way that the mediæval aspect which popular guide books ascribe to the city of Chester is largely mythical. It would be difficult to single out any house now standing whose street front can with confidence be dated many years earlier than about the middle of the seventeenth century, and such quaint and picturesque qualities as the rows may once have possessed owing to their unusual form is now rapidly vanishing under the relentless hand of the "restorer."

A small group of examples is illustrated, into the external treatment of which plaster-work, or pargetting, entered as an important factor. Of this, the above-mentioned house at Banbury is a specimen. Another is the "George" Inn at Salisbury, (facing page 40), from Twopeny's drawing of 1833, which is the most ancient. Its bold bow windows, happily not made to match one another, recall the unconventional and rugged picturesqueness of some old German *rath-haus*. Another house at Salisbury, in St. Annie's Street (page 33), has a plainly plastered front, broken by prominent bay windows, supported on brackets which are, like the facia-board, of decidedly Renaissance character.

The front of a Jacobean house on Pride Hill, Shrewsbury (facing page 16), is embellished with pargetting, of which a detail is given (page 37). The verge-board of the same house, at its junction with the pendant, is hollowed out in a curious way, as may be seen from the accompanying detail (page 37). Twopeny's view of Marl House, Brenchley, Kent (facing page 42), drawn in the early part of the nineteenth century, shows ornamental plaster work upon the triangular surface of the gables. The date, 1619, is worked into the gable over the porch.

What very simple units the best patterns of pargetting are made up of, and yet how effective a decoration they provide, the above instances suffice to show. Pargetting was a method, indeed, which came into vogue somewhat late, and was brought to its climax in the seventeenth century. Among the places which afford good opportunities for the study

DOORWAY BEXON, BREDGAR, KENT

DETAILS AT BEXON, BREDGAR, KENT

of pargetting may be mentioned, for instance, Newport in Essex and some other East Anglian towns, such as Lavenham and Clare in Suffolk. Bishop Sparrow's house, so-called, in Ipswich (facing page 44), is an illustration of the elaborate developments to which pargetting, in its later stage, arrived. The widely projecting architrave over the first-floor windows, and the pilaster-like treatment of the vertical framing timbers which taper upwards in the first floor and downwards in the ground floor, together with the plaster swags, amorini and other devices borrowed from classic paganism, go to prove that, notwithstanding the date 1667 attached to some of the interior panel-work, the outside of the house must have been completely remodelled at a subsequent date, probably not long before the close of the seventeenth century.

GABLE END BANBURY, OXFORDSHIRE

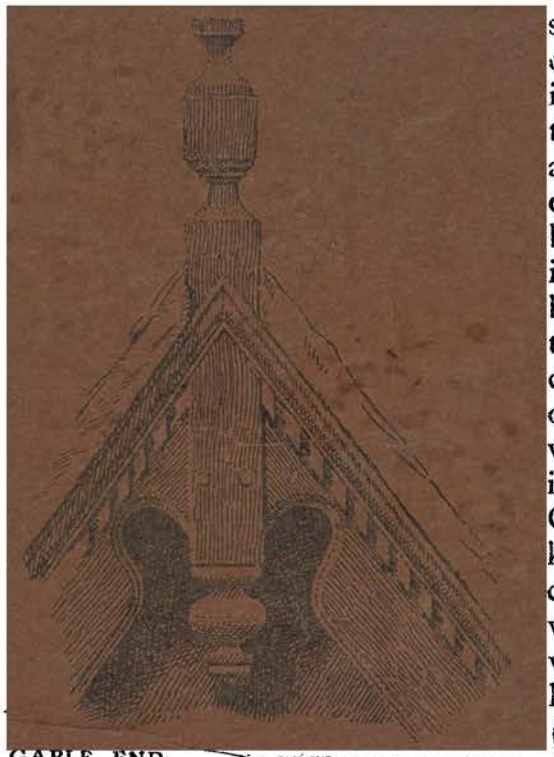
Before passing on to the subject of stone houses, it is necessary to remark how paramount are geological conditions in determining, not only the building material, but the type itself. Thus, though it is customary to speak of Cotswold houses almost as if they belonged to a special group apart, the fact is that, the same stone being found further afield, exactly the same kind of buildings occur in the area that extends continuously from Gloucestershire into Northamptonshire. Again, in chalky districts the readiest available form of building stone is flint, and knapped flint-work therefore abounds. It goes without saying that buildings constructed of local material, being one with the soil out of which they have sprung, are somehow always more homelike and satisfying to the eye than those which are built of imported material. For, no matter how costly the latter is, nor how beautiful in itself, it remains alien and aloof, and never blends in harmonious tone with its environment.

It must not be supposed that stone buildings developed simultaneously at the same rate nor on the same lines in different parts of England. Thus Hardwick Hall in Derbyshire (pages 38 and 39) presents so marked a contrast to most of its contemporaries, and even to many Jacobean buildings, that one might have imagined it to belong to a period at least 25 or 30 years later than in fact it does. Various parts of the building are actually dated 1588, 1597 and 1599. It is not planned in traditional style round a quadrangle—not even such a modified courtyard or well, as there is at Chastleton House in Oxfordshire (page 41). Yet the last-named, only begun in 1603, was not finished until 1614, *i.e.*, fifteen years later than Hardwick. The walls of Chastleton, like those of the late William Morris' house at Kelmscott, near Lechlade, perceptibly batter, that is they spread outward towards the base, a device which gives an air not only of greater height to the building, but of stalwart stability also.

DETAIL BANBURY, OXFORDSHIRE

Moreover the absence of gables and of hood-moulds is to be noted in the façade of Hardwick, though its

HOUSE AT BANBURY, OXFORDSHIRE
FROM A DRAWING BY WILLIAM TWOPENNY

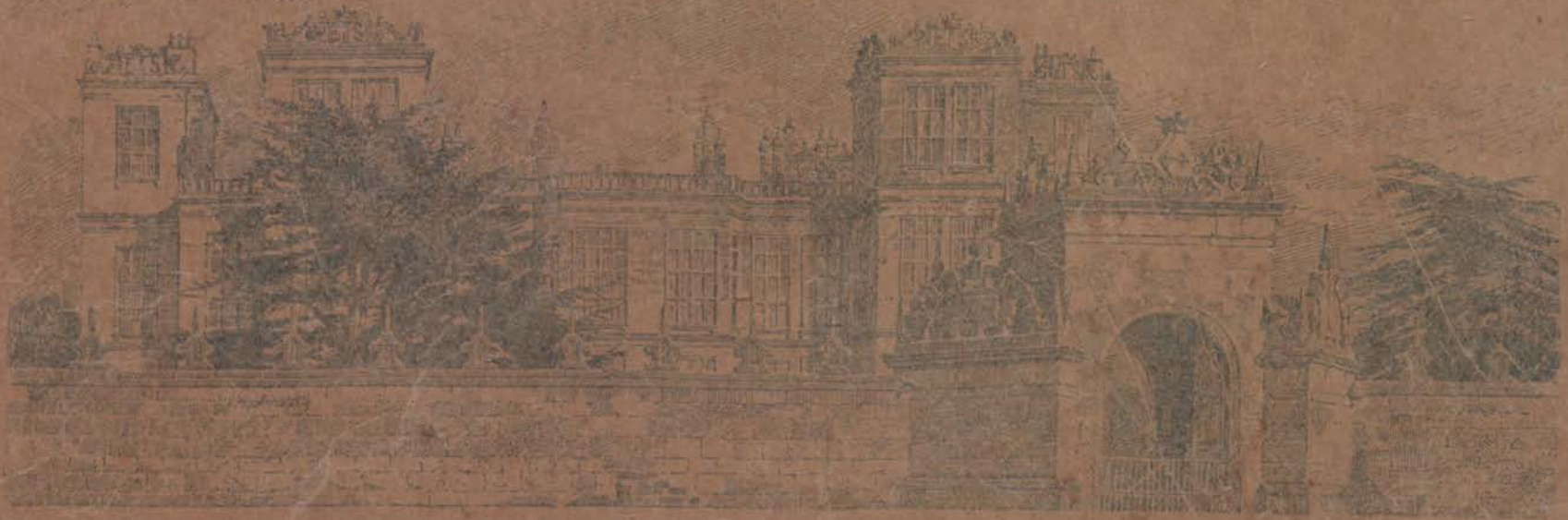


GABLE END SHREWSBURY

several stages are accentuated as or old by string-courses. The colonnade introduces an element rather Grecian than Italian. But the most remarkable feature is the unprecedented expanse of windows. This must betoken either a great cheapening in the cost of glass, or, more probably, seeing that other buildings of the period do not share the same characteristic, extravagant ostentation on the part of its owner. The latter was none other than that notoriously indefatigable house-builder, the Countess of Shrewsbury, commonly known as Bess of Hardwick. Another characteristic of Hardwick Hall which, earlier though it be, it shares with the Jacobean houses of Bramshill, near Winchfield in Hampshire (page 43), and Claverton in Somerset (facing page 48), is the lowering of the pitch of the roof and the masking of it behind horizontal parapeted walls. How serious a loss æsthetically is this diminution of the roof will be realised best by comparing the views of Hardwick Hall or Wootton Lodge (page 54) with such gabled structures as Bibury Court (page 45) and Ablington Manor (page 46), both in Gloucestershire, or Berwick St. Leonard in Wiltshire (page 47), or Cote House in Oxfordshire (page 49). It is more than mere irregularity of plan and of grouping—though these features are no doubt exceedingly valuable — that makes these four last-named so picturesque as they are. That it is due also to the traditional predominance of the roofs, will be realised if one pictures what they would look like, deprived of their gables and with their walls heightened to a uniform horizontal level all round.

Many buildings of the period, notably such as Snitterton Hall, near Matlock (page 50), Ablington Manor, Berwick St. Leonard and Bibury Court, might well pass for late Gothic structures, not later than the first quarter of the sixteenth century, but that the contemporary classic taste is in evidence in their doorways or porches. The same influence is

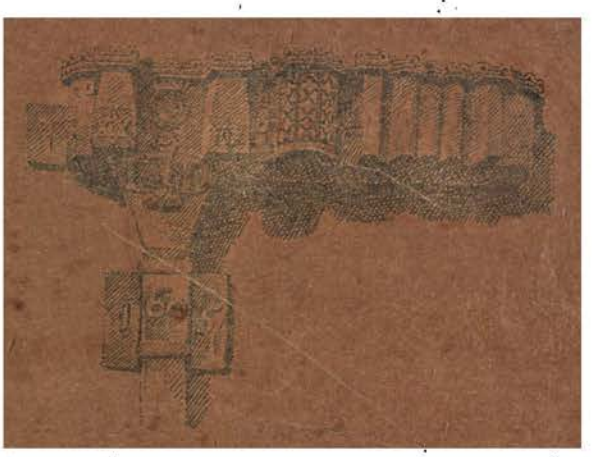
DETAIL SHREWSBURY



HARDWICK HALL, DERBYSHIRE

HARDWICK HALL, DERBYSHIRE

present in Water Eaton Manor House (page 51), not only in the porch, but in other details like pediments and the not less characteristic kneelers at the lower extremities of the gables. This house, dated 1585, has for some years past been the home of the eminent architect, Mr. G. F. Bodley, whose lamented death occurred as recently as in the autumn of 1907.



RAIN-WATER HEAD KNOLE

It will have been noticed how admirably simple and restrained, for the most part, are the ornamental details of all these buildings; but, in respect of one portion of the exterior, Elizabethan and Jacobean builders did indulge in a certain amount of licence, and that was the parapet. Its history goes back, through that of battlementing, upwards of four hundred years, to the time of King Stephen. By the close of the latter's war of usurpation the face of the country had been made to bristle with fortified castles; every powerful baron entrenched against, and became a menace to, his neighbour or to the government. But, when Henry II. came to the throne, he determined to put a stop to this turbulent state of things; and so, in 1156, it was expressly forbidden thenceforward to crenellate a building except by licence from the Crown. Thus restricted, battlements gradually lost their originally warlike significance, and had, years before the accession of Queen Elizabeth, become transformed into a harmless architectural decoration. In her days, then, battlements had come to be quite antiquated, and, notwithstanding they do appear occasionally (as at Snitterton Hall and Bibury Court), both in Elizabeth's reign and in the two succeeding reigns (as, for instance, at Chastleton in 1614), it is clear that they were already doomed to extinction. At Hardwick Hall there are no battlements proper, but the spiked ornaments, which occur at regular intervals along the enclosure wall, may be regarded as a faint reminiscence of traditional merlons. A sort of strap ornament in stone, with the Countess' coronet and her initials E. S. surmount the projecting bays at Hardwick. Further varieties occur over the bays at Berwick St. Leonard and

RAIN-WATER HEAD KNOLE

CHASTLETON HOUSE, OXFORDSHIRE

Claverton, and a highly fantastic ornament of the same sort crowns the bow window and central portion of the façade at Bramshill, near Winchfield, in Hampshire (page 43). This last-named house, built by Lord Zouche in the early years of the seventeenth century, has been declared to be one of the most striking Jacobean mansions in England. The balustrade that crowns the main block at Hardwick is possibly an addition; but, at any rate, its exclusive employment at Wootton Lodge, Staffordshire (page 54), built for Sir Richard Fleetwood, whose arms appear over the central doorway, marks a still further stage of departure from ancient tradition. This house is said to have been designed by Inigo Jones, the most fashionable architect of his time.

RAIN-WATER HEAD · HATFIELD HOUSE

Next, in considering brickwork, it is well to bear in mind that one of the most vital distinctions between old and new is the difference in the unit of the brick itself. For anciently bricks were long, averaging only about 1½ inches to 2 inches in height, which means that they worked out at nearly six courses to the foot, as compared with modern gauge bricks, which average four courses to the foot. The amount of bricklayer's labour is thus reduced by almost one third, but at the sacrifice of all the æsthetic scaling value afforded by the narrow horizontal bands of ancient brickwork.

RAIN-WATER HEAD

ABBOT'S HOSPITAL, GUILDFORD

It is said that, previously to the coming of Dutch William in 1689, Flemish bond was unknown in this country. The difference between the two is that, whereas English bond consists of one course all of headers and the next all of stretchers, and so on alternately, in Flemish bond every course is composed alike of alternate headers and stretchers. Of the stately house of Layer Marney Hall, Essex, built *circa* 1510 to 1530, the towers, or rather gatehouse, is the principal portion

MARL HOUSE BRENCHLEY, KENT FROM A DRAWING BY WILLIAM TWOPENY

BRAMSHILL, HAMPSHIRE

now standing. Another view, however, from the same place is reproduced (facing page 49) from a drawing made by Twopeny in 1829. It shows ornamental pattern-work in different coloured bricks. Some of the detail ornaments of the gatehouse towers are of terra-cotta. Beside this other attempts, as at Hampton Court for instance, were made to introduce the use of terra-cotta that was Italian in origin, but they were discontinued after [illegible]. From that time onwards, all through the reigns of Elizabeth and James I., and in fact [illegible] revival in the nineteenth century, terra-cotta was not employed in England. For insular jealousy was so strong that no Italian-born workman could manage to settle here and to obtain employment, except perhaps in the seaport town of Southampton and its immediate neighbourhood.

RAIN-WATER HEAD
BRAMHALL, CHESHIRE

Such moulding, then, or shaping as might be required in brickwork had to be effected by means of cutting or rubbing, or, at the most, with only the very simplest of moulds. However, stone was generally used for such parts as quoins, mullions, and copings—generally, but not always. For there were some cases, where, either by deliberate choice or because suitable stone was not forthcoming (as at Sissinghurst Castle in Kent; Fasthury House, Barking, in Essex; and Seckford Hall, near Woodbridge, in Suffolk), brick was used throughout and certain details were plastered over to imitate stone masonry. At the two last-named this device was carried so far that the transoms of the windows were executed in brick, a situation structurally unsuitable and producing results so unsound that an accidental subsidence of the ground or only a slight thrust of the adjacent parts from the perpendicular was enough to displace the bricks.

RAIN-WATER SPOUT, HARDWICK HALL

The three concluding examples are all brick-built houses, with stone for quoins, mullions, and parapets. At Hollingbourne Manor House, Kent (page 53), an Elizabethan building dating apparently from about 1565, the not very common shape of the gables should be noted. Instead of a point, they culminate in ornamental

BISHOP SPARROW'S HOUSE, IPSWICH. FROM A DRAWING BY WILLIAM TWOPENY

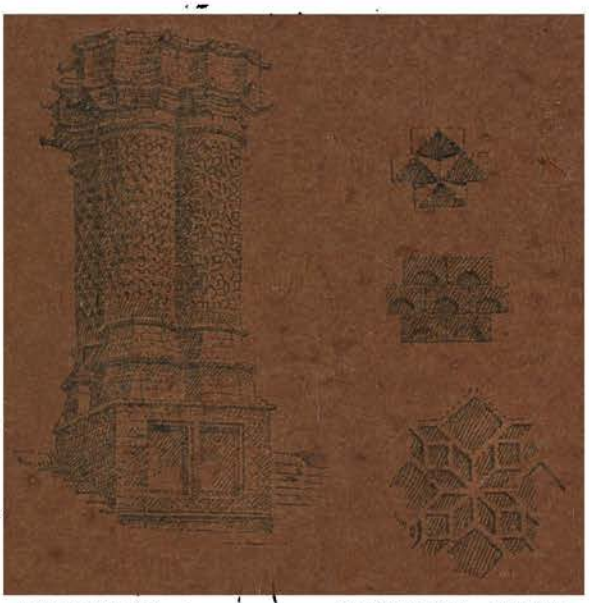
BIBURY COURT, GLOUCESTERSHIRE

H.R.C.

ABLINGTON MANOR, GLOUCESTERSHIRE

BERWICK ST. LEONARD, WILTSHIRE

finials of twisted-rope pattern. These, however, in every instance have completely perished down to the summit of the gable itself, only the broken stumps remaining to indicate what the originals must have been.



CHIMNEYS NEWPORT, ESSEX

Westwood House, near Droitwich, Worcestershire (facing page 52), for generations the home of the Packingtons, is an imposing pile, partially of Jacobean date. It is planned as a solid square with four diagonally projecting wings. The lofty pyramidal roofs at the end of the wings enliven the skyline of the general composition. Here, too, in the apex of the main gables, as well as repeatedly in the parapet, is introduced the heraldic mullet, a device founded not, as at first sight might seem, on the form of stars but of spur-rowels. Doddington Hall, about four miles from Lincoln (facing page 56), is another typical brick-built house. As shown in the coloured drawing, the roof is so sunken that some such device as is provided by the cupola is necessary to relieve the monotonous horizontal line of the parapet.

The chimneys of old houses constitute another and a highly important feature. In this respect, since there was no precedent to copy in the southern architecture of classic Italy, English builders of the sixteenth and seventeenth centuries were compelled, whether they would or not, to fall back upon the resources of native tradition, modifying its forms by the aid of Flemish, if any foreign, influence. The net result was the evolution of a pronouncedly un-Italian type. Indeed, the details of most Elizabethan chimneys are so very like Perpendicular that they might well be assigned to the late Gothic period. However, the typical Gothic chimney, in so far as remaining examples enable one to judge, was something far other. It bore the clearest evidence of having been derived from the louvre of the hall roof-ridge; and, as such, its shaft, or "tun," was capped by a conical or by a polygonal pointed cover, while, to make the analogy to a lantern more complete, the outlets for the smoke would be pierced in a zone, close under the eaves of its miniature roof. Other Gothic chimneys, of somewhat later days, were fashioned like embattled turrets, as at Great Chalfield, Wiltshire, and at Layer Marney (facing page 49). Out of this variety, again, developed the Elizabethan chimney, always with the top of its hollow shaft uncovered,

HOUSE AT CLAVERTON, SOMERSET
FROM A DRAWING BY WILLIAM TWOPENY

COTE HOUSE, BAMPTON, OXFORDSHIRE

H.P.C.

SNITTERTON HALL, DERBYSHIRE.

WATER EATON MANOR, OXFORDSHIRE

CHIMNEYS NORMAN COURT, AND LANGRIDGE, HALLING

which shows that, by this time, the notion of a chimney being the same as a lantern had been relinquished.

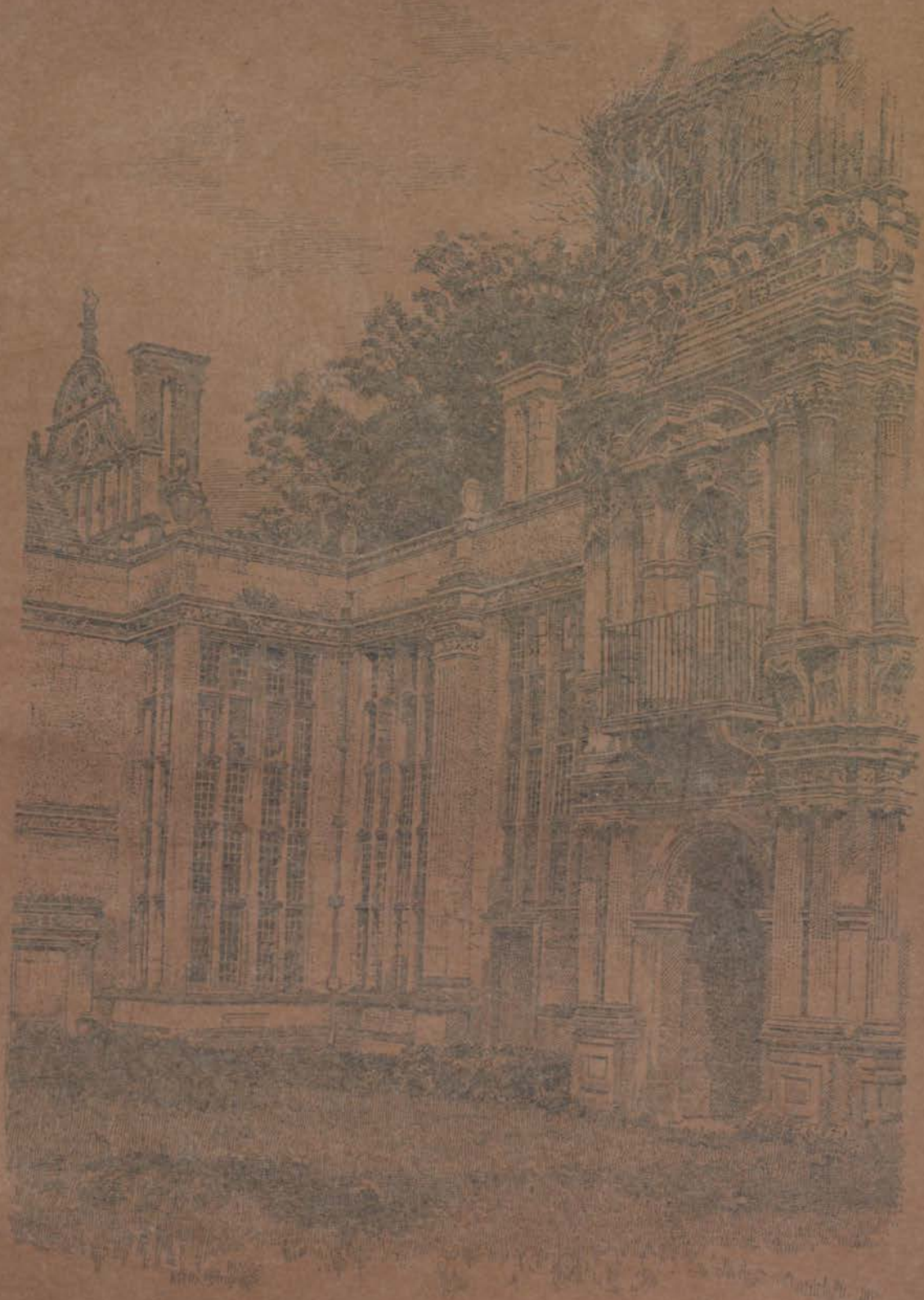
The earlier chimneys occur singly, as for instance at Layer Marney. But, later on, with the increase of luxury and of fireplace accommodation, pairs and clustered shafts were introduced. These would not be engaged, as a rule, all the way up the shafts, but at the base and capping only, a method which, affording mutual support, gives a greater measure of stability than belongs to solitary shafts. At the same time, it opened out the fullest scope for creative design. Square shafts would commonly be set anglewise to the base. Another form was that which, from a square, verged into an octagonal or cylindrical shaft. They would be crowned with deeply moulded caps, which again were often characteristically embellished by short faceted projections, radiating, like a cone, from the angle. Again, the sides of the octagon might be ornamented with sunk panels or be themselves of concave form; while cylindrical shafts would be diapered all over with a small geometrical pattern or be twisted like huge ropes. All these variations are exemplified by the accompanying drawings from Langridge, Halling, in Kent (above); Norman Court, Hampshire (above); Newport, Essex (page 48); and Causeway, Redgwell, in the same county (page 56). The last-named example comprises an interesting and uncommon addition in the shape of ornaments like knights in chess, at intervals round the base.

When chimney-stacks were erected against an outer wall, as at Pluckley, Kent (page 12), or Brenchley (page 23), they impart a satisfying sense of sturdy support like buttresses. The last-named specimen illustrates a picturesque way in which the brickwork was often treated, to wit, as a series of wedge-shaped kneelers tumbling into the coping where it slopes for the contraction of the wide chimney-place up toward the shaft.

WESTWOOD HOUSE, NEAR DROITWICH, WORCESTER-
SHIRE. FROM A DRAWING BY WILLIAM TWOPENY

THE MANOR HOUSE, HOLLINGBOURNE, KENT

WOOTTON LODGE, STAFFORDSHIRE



KIRBY HALL, NORTHAMPTONSHIRE

Another external feature, and such that no authenticated instances of it prior to the middle of the sixteenth century are known to exist, is the lead rain-water head and piping. Among these the richest, as also the earliest, examples are at Haddon Hall in Derbyshire. There may be seen beautiful devices, like the tracery of Gothic wheel-windows, executed in pierced lead, shown up against the shadowy recesses of an inner casing (pages 14, 16 and 21) ; but the majority of examples of the period were of cast lead. Other methods of ornamentation were scratching the surface in patterns and covering the parts with bright solder, as, for example at Knole (pages 30 and 40) ; and painting, which was used with excellent effect at the Bodleian Library and St. John's College, Oxford. At Guildford (page 42) are crestings, leaden versions of strap ornament in contemporary architecture. Yet, on the whole, the art of plumbing was exceedingly conservative ; so that, long after Gothic had gone out of fashion in other materials, lead rain-water heads continued to be shaped like the embattled and bastioned walls of mediæval castles, or like the cut-waters on the piers of mediæval bridges. It should be observed, by the way, that all the earliest lead pipes are rectagonal in plan, a system not only picturesque, but also practical ; for, in case of frost, square pipes can expand with pressure ; whereas cylindrical ones are only too liable to burst.

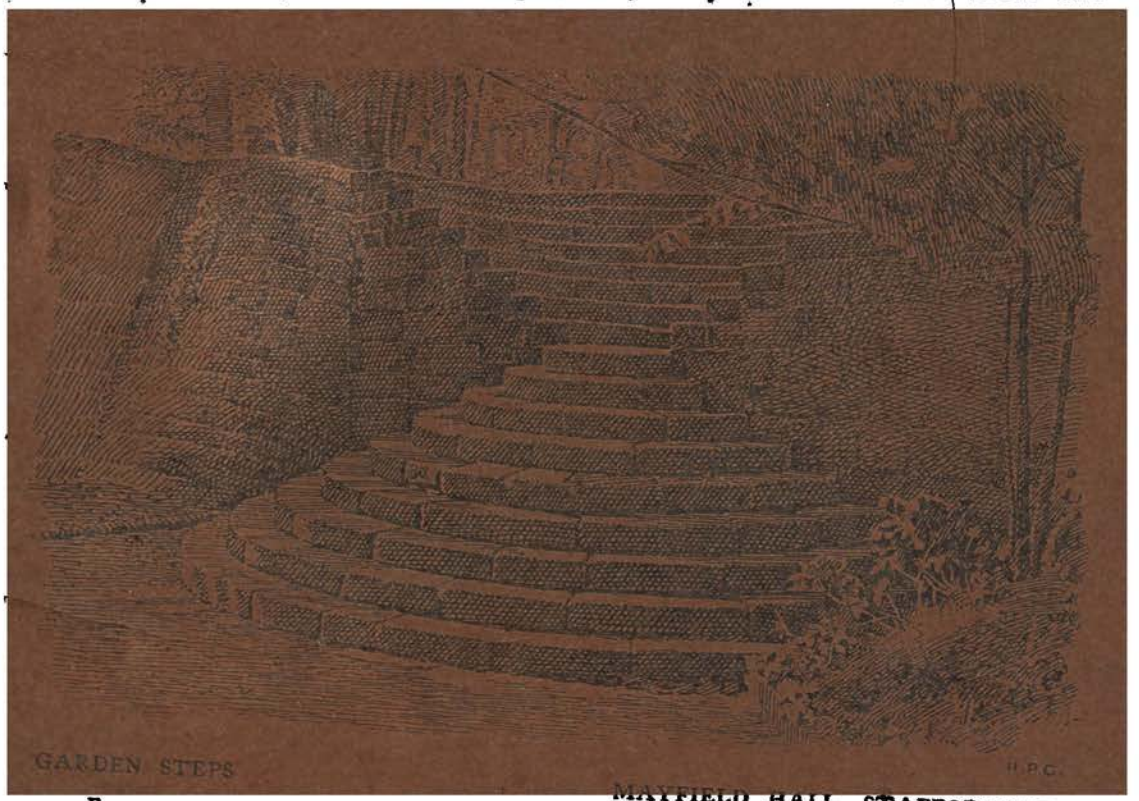
CHIMNEYS
CAUSEWAY, REDGWELL, ESSEX

An important factor in the decoration of rain-water heads is heraldry, which, quite apart from its ornamental properties, is often a valuable help towards determining the date of old work. A few words, then, may be said concerning such heraldic details as occur in the examples here illustrated. Some of them it is sufficient merely to name, *e.g.*, the lion, or rather leopard, of England ; the Tudor rose ; the badge of the Garter, introduced in the lead-work at Windsor (page 28), Knole (page 40), and Hatfield (page 42) ; the portcullis of the Beaufort and Tudor families, occurring in the Bramhall example (page 44) ; and the fleur-de-lys, assumed by Edward III., in token of his claiming the crown of France, and afterwards borne by every successive English sovereign down to the year 1801, a device to be noted in the examples from Windsor (page 28), Winchester (page 24), and Haddon (page 21). The pomegranate badge, appropriated by Spanish Ferdinand and Isabella, upon

By permission of John H. Butterworth, Esq.

DODDINGTON HALL, NEAR LINCOLN. FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE.

the conquest of Granada, in 1491–92, was brought into England on the occasion of the marriage of their daughter, Catharine of Aragon, with Arthur, Prince of Wales, heir of Henry VII., in 1501, and thenceforward enjoyed continuous favour until the repudiation of Queen Catharine by her second husband, Henry VIII. Nor was the pomegranate ever re-adopted in this country, except during the brief reign of Catharine's daughter, Queen Mary, *i.e.*, from 1553–1558. To this period, then, it is morally certain that the rain-water head from Dome Alley, Winchester (page 24), with the pomegranate upon the socket, should be assigned. For it is scarcely conceivable that a badge, identified as this was with Catholic Spain, in the persons of Queen Catharine and King Philip, in short with all that was most antagonistic to the cause of Anne Boleyn, could have been admitted to figure upon any object produced after the accession of Anne's daughter, Queen Elizabeth. Among the armorial devices in the lead-work at Haddon (pages 14 and 16), the peacock in his pride is the crest of the Manners family, while the Vernons are represented by the head of a boar (in Latin *verres*) erased. The shield barry, occurring upon a lead socket (page 21) commemorates an early marriage uniting the Vernons with the Pembrugges; while another example, not here illustrated, with a shield, charged with three lozenges in fesse, the coat armour of the Montagus, cannot for an analogous reason have been executed prior to the year 1628. At Knole the



E MAYFIELD HALL, STAFFORDSHIRE

argent leopards rampant and the initials T.D. signify the work of Thomas Sackville, Earl of Dorset (page 40). At Hatfield House, completed in 1611, the leadwork (page 42) bearing the date 1610 is shown to be contemporaneous with the building itself, and exhibits accordingly lions ermine for supporters and for crest a sheaf of arrows in saltire surmounted by a morion, the armorial insignia of Robert Cecil, Earl of Salisbury, who caused the house to be erected. And lastly, at the Hospital at Guildford the rain-water head (page 42), with initials T.A., together with the arms of the see of Canterbury impaling his paternal arms, indicate the founder, Thomas Abbot, who held the Archbishopric from 1610 to 1633.

It would have been in order here to speak of old houses in relation to their gardens and immediate surroundings. But space does not admit of more than a passing reference to Powis Castle, near Welshpool (facing page 58), with its magnificent flights of outside steps, occasioned by the precipitous nature of the site. And again, a sudden drop in the levels of the garden at Mayfield Hall, Staffordshire (page 57), has been obviated in a most ingenious manner, with picturesque stone steps. They rise convex from the base to half way up, and thence, beyond the face of the wall, to the top, reversed or concave, like an amphitheatre. In plan they work out as a series of nine concentric circles; the total diameter being 18 feet 6 inches; the total height of the rise to the upper level, 10 feet. It should be observed that the round buttress on the left is a later addition, necessitated by the roots of an immense yew-tree on the top of the terrace having spread to such an extent as to have displaced the masonry of the wall. This arrangement of a twofold flight of steps is sufficiently rare. At Newton Ferrers, in Cornwall, there are terraces connected by similar convex steps, but no concave steps corresponding to those at Mayfield. As to the age of the latter, one can only say that the house to which they belong dates back at least to the reign of James I., as the date 1605 with the initials A.L. and I.L.—the place being then in the possession of the Lee family—cut on some of the panelling upstairs, shows. The steps are undoubtedly ancient, but whether they are actually coeval with the house it is not possible to tell.

STEPS AT POWIS CASTLE, NEAR WELSHPOOL
FROM A DRAWING BY WILLIAM DWOPENY

III.—INTERIORS.

THE main door in houses of early type opened directly into the hall-place, which served at once for living, eating, and sleeping in by the master and his family. Later, for the exclusion of draughts from the front door, the adjacent end of the hall came to be divided off by a "spere" or screen, forming a narrow lobby. This arrangement still survives in college halls at the Universities and at the older among school foundations. There the hall opens on to one side of the passage, and the kitchens and scullery on to the other.

The hall-screen would, in the houses of the well-to-do, be utilised for the support of a minstrel gallery, and would be made an ornamental feature with panelling and carving. This wainscot panelling would be carried all round the walls as a sort of lining; but it was not necessarily a fixture, part and parcel of the house itself. Rather it was reckoned among the movable fittings. Hence, in the division of property after a death, the panelling would sometimes pass by bequest to some one other than the inheritor of the house, and would accordingly be taken down and set up elsewhere. Thus, probably, is to be accounted for the patched and ill-fitting aspect which may sometimes be remarked in old wainscotting; as, for instance, in one of the rooms at Crowhurst Place, Surrey.

Two panels from Layer Marney Hall belong to the early years of Henry VIII.'s reign. One of them is carved in a reticulated pattern (on this page); the other, of more familiar form (page 60), exhibits, between details of vine ornament, a moulded scroll. The ogival outline of the latter warrants the supposition that this particular type of ornament is allied to, if not directly derived from, the simplest variety of linen-fold, divided down the middle with one arris only. Of all forms of panelling the favourite for upwards of a hundred years previously to the accession of Queen Elizabeth had been the linen-fold pattern. It is so

OAK PANEL
LAYER MARNEY HALL, ESSEX

OAK PANEL LAYER MARNEY HALL OAK PANEL COSTESSEY HALL

named from a certain accidental resemblance which, once noticed, was eagerly seized upon and exaggerated, especially in the latest phase of Gothic. The example from Costessey Hall, Norfolk (on this page), shows the deliberate elaboration of the motif of folds or scrolls. Its date is about 1535. A wainscot of linen-panelling, very similar in treatment, and said to have been brought from Reading Abbey, lines the hall at Magdalen College, Oxford.

It would be difficult to imagine a more completely satisfactory form of ornament for the purpose. Nothing could display a more effective nor more charming contrast of light and shadow than its ridged surface offers, while the austerity of the straight vertical lines, which occupy the main area of the panel, provides an excellent foil to the richness of the ornamental cutting at the extremities.

OAK PANEL; RUMWOOD COURT, LANGLEY, KENT

An illustration of a room, wainscotted with linen panels, in the Old Parsonage at Brenchley, Kent, is reproduced from a drawing of Twopeny's (opposite). Over one of the doors the date 1573 is cut, indicating, no doubt, the year in which the panelling was made up into its present form, with Renaissance carved frieze and pilasters; for the actual panels themselves must be some fifty years older. Notwith-

IRON HINGES

KENT, OXFORDSHIRE AND CHESHIRE

standing, in debased fashion linen panels lingered on throughout the latter part of the sixteenth century, as an example from the late Elizabethan house of Rumwood Court (page 60) testifies, and down to about the middle of the seventeenth century; but by that time they had reached such a pitch of insipid degeneracy as to be scarcely recognisable. Panels of this description occur in the great door of Abbot's Hospital at Guildford, founded in 1619.

The oak parlour in the Manor House at Upton Grey (page 63) is an example of plain rectagonal panelling, with simply moulded stiles and rails, carried right up to the ceiling. A Renaissance feature, in the shape of the dentilled cornice, will be noticed. Other plain panelling is that in the long gallery at Powis Castle (page 67). Here, however, it is carried up

IRON LOCK—FRONT AND BACK VIEW

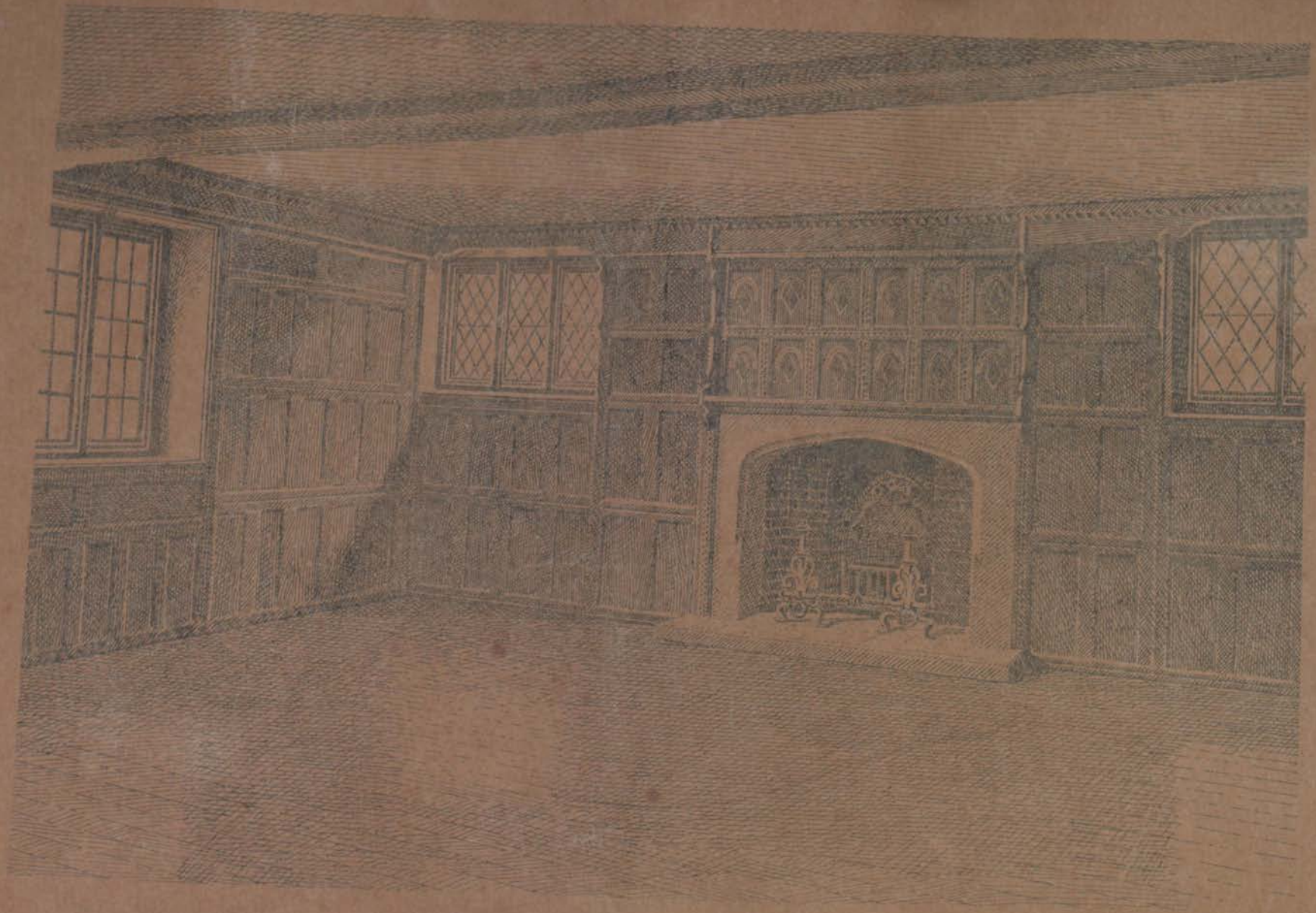
IRON LATCHES AND SCUTCHEON, MALMESBURY

only to a certain height, stopping short of the frieze. Galleries like this, being, as a rule, upper rooms running the whole length of the house, were introduced in the time of Queen Elizabeth, and constitute a special feature of hers and the succeeding reigns. A considerable number of instances still exist, as at Haddon Hall and Hardwick, at Chastleton and Knole, and at Parham in Sussex and Aston Hall, Birmingham.

The door on this page is a typical example of Jacobean wood-work. So fine are its proportions that it may be well to give the exact dimensions, viz., 6 feet 4 inches high by 3 feet 1 inch wide. The middle rail, mouldings included, is $5\frac{1}{4}$ inches broad; the smaller ones, as also the frames of the rectagonal panel in the middle of the upper and lower divisions, 3 inches broad. The door originally belonged to Lodge, Lynsted, Kent, the ancient residence of the Roper family; but a considerable part of the house being pulled down, early in the nineteenth century, it was taken thence and utilised in the village inn, where it stands to this day.

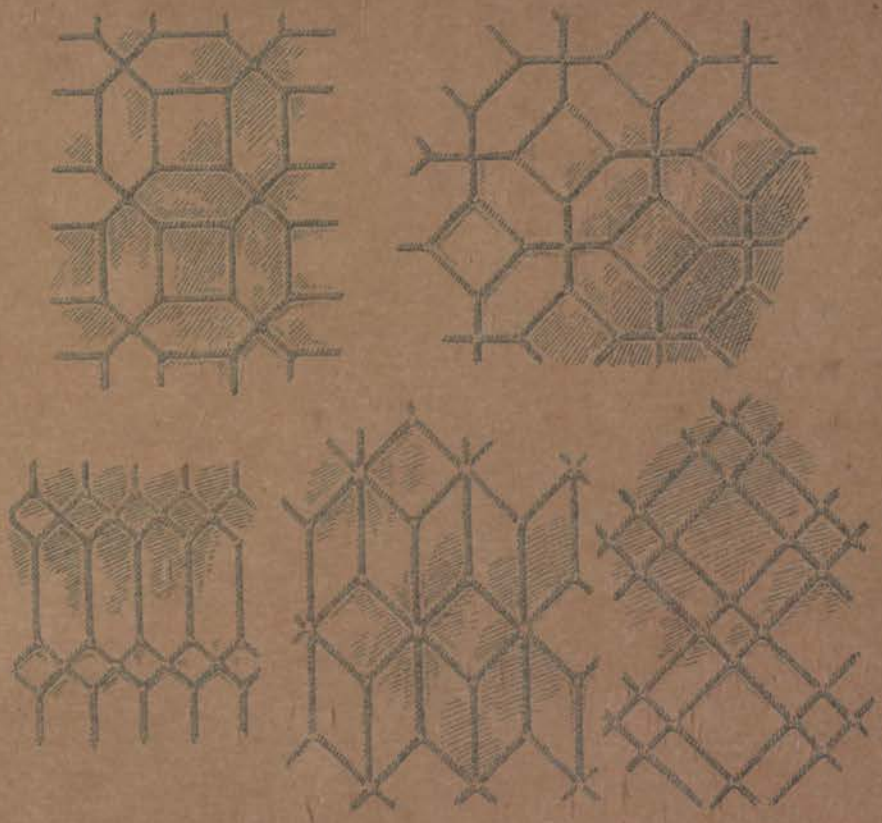
PANELLED DOOR LYNSTED, KENT

Though hung in a modern frame, the above door still retains both its old hinges complete. The latter belong to the well-known type, locally called, in various parts of the country, "cock's head," "dragon's head," and "serpent" hinges. One, from Oxfordshire (page 61), illustrates the most ordinary form. Another, from Kent (page 61), is a fine example, having an extra detail, not too commonly occurring, viz., horizontally projecting ornaments on either side of the centre; also it is of unusual length, exceeding 9 inches. Another, from Oxfordshire too (page 61), is a rarer and older example; its cusped terminations clearly denoting the survival of Gothic tradition. From their suggestive



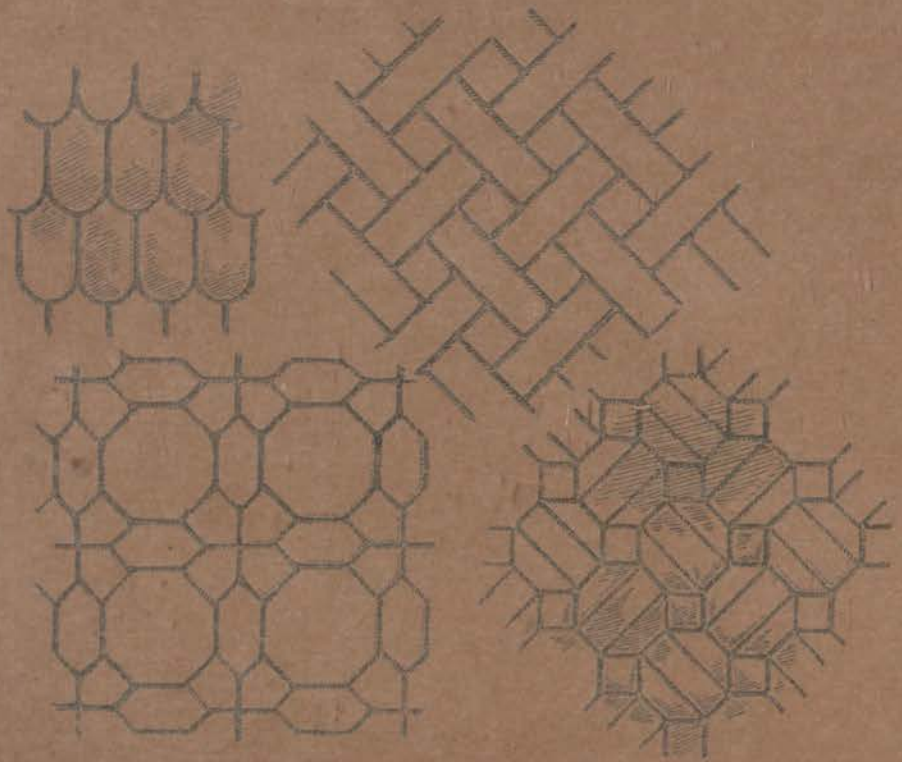
OAK PARLOUR AT THE MANOR HOUSE, UPTON GREY, HAMPSHIRE

shape such hinges are sometimes popularly named "frog" hinges. A hinge, 11½ inches long, from Crew Hall, Cheshire (page 61), is of the variety known as an H hinge. A key-scutcheon and two latches from Malmesbury, in Wiltshire (page 62), illustrate effective traditional treatment of iron door furniture.

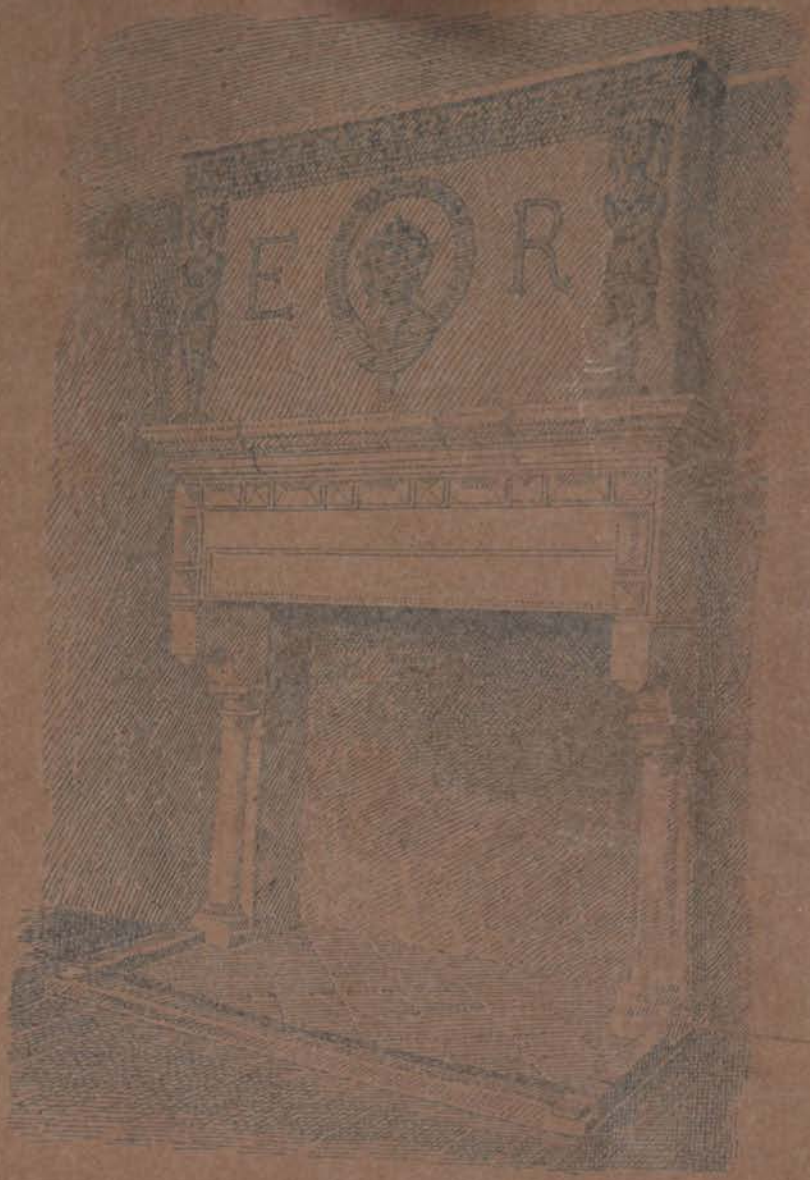


GLAZING

In the Elizabethan lock (page 61) the traditional element is very strong. In fact, but for the strip of pierced and overlaid ornament along the outer edge, consisting of a Renaissance baluster between a pair of dolphins (these ornaments, curiously enough, always occur, as here, turned sideways), the whole might have been pronounced a perfect specimen of late Gothic design. The middle one of the three cross-straps turns on a pivot, and hides a second keyhole. The drawing of the reverse shows how thoughtfully and how decoratively



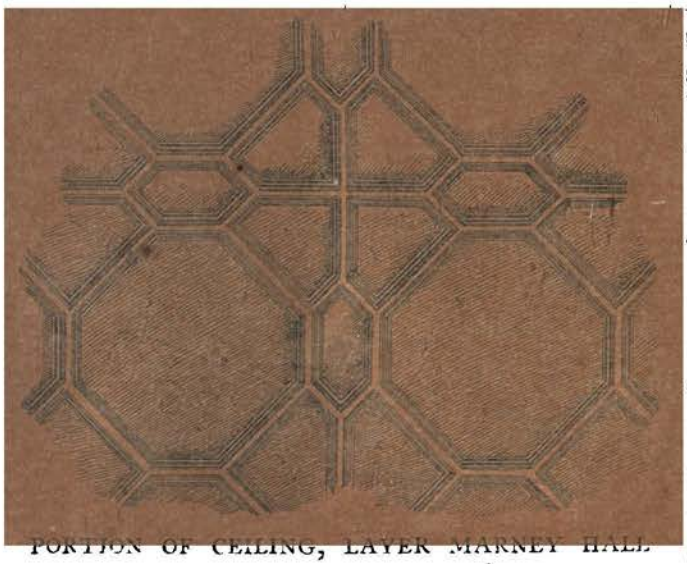
COLOURED PLASTER FRIEZE
AT HARDWICK HALL.



MANTELPIECES AT PLAS MAWR, CONWAY

PORTION OF CEILING CHASTLETON HOUSE, OXFORDSHIRE

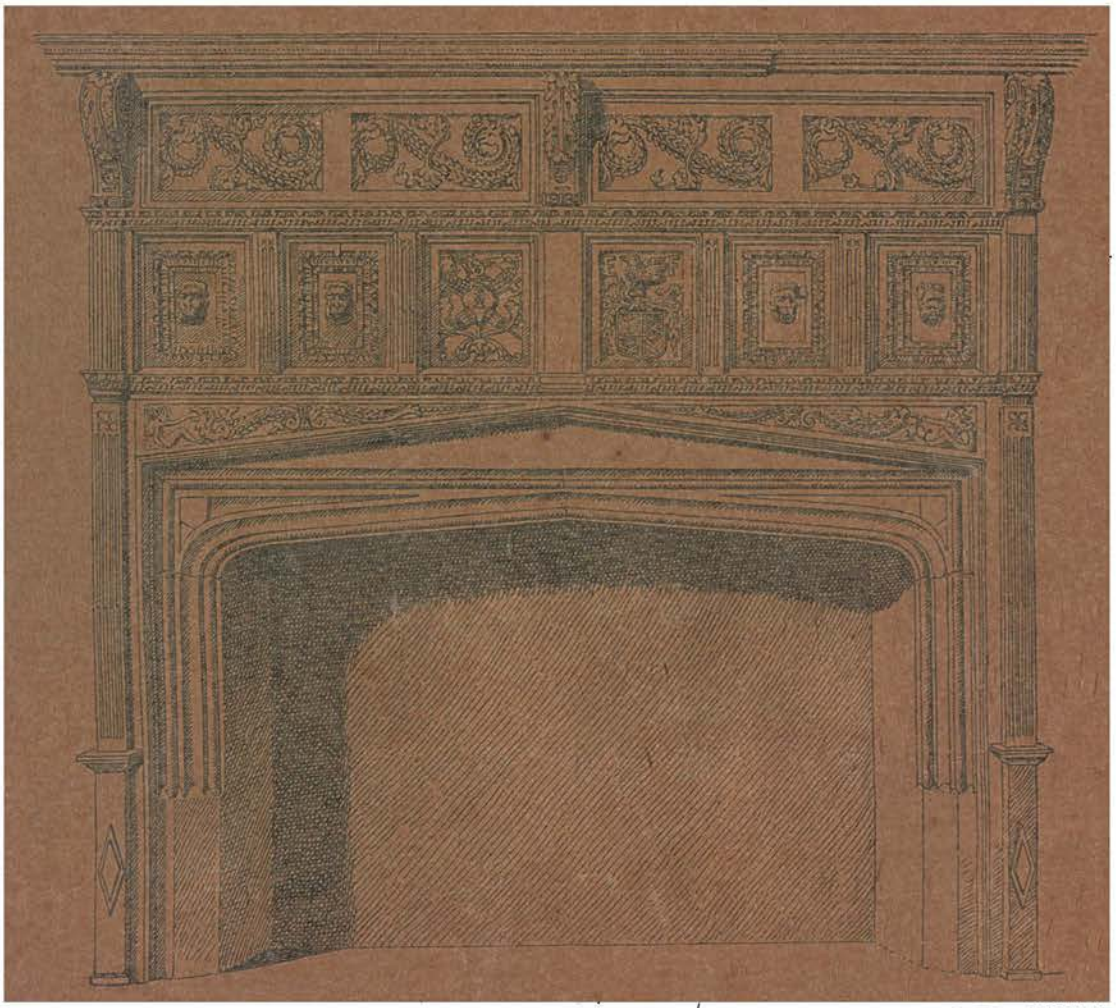
the minutest details, even down to the nuts, are treated. This lock was purchased in Lynsted, but, at the opposite side of the county, another, almost the precise counterpart of it, may yet be seen on a door at the dais end of the great hall at Penshurst Place. It may, therefore, fairly be pronounced to be of Kentish provenance.



PORTION OF CEILING, LAYER MARNEY HALL

And, next, as to the treatment of windows. Of stained glass in the Elizabethan period there is none of any account, for the mediæval art, consecrated as it was primarily to the service of the Church, received for all intents and purposes its death-warrant in the Reformation. Thenceforward, although there might be an occasional demand still for armorial subjects for domestic purposes, no such magnificent

THE GALLERY, POWIS CASTLE



MANTELPIECE IN CARVED OAK — BRENCHLEY PARSONAGE, KENT

series of heraldic glass as the Perpendicular windows at Ockwells, in Berkshire, was ever produced. In the larger number of cases small squares or diamond panes, as at Brenchley Parsonage (facing page 60), would be employed. Much ingenuity, however, was exercised in devising different designs in ornamental lead glazing with plain glass. These, for the most part, took the form of severely geometrical patterns. Nine specimens, gathered from various sources, are here reproduced (page 64).

It is to be noted that the lead lines in all genuine old work are narrow, as compared with modern work ; and, moreover, that the leaded panels were attached by the edge invariably to the outside of the casement. This is a plan which, some might think, must have afforded little or no safeguard against intrusion. But it should be remembered that the casement did not consist merely of an open rectagonal frame. It would be fortified by transverse saddle-bars, to which the leaded panel itself would be fastened at intervals on the inside by metal straps or wires.

MANTELPIECE IN CARVED STONE

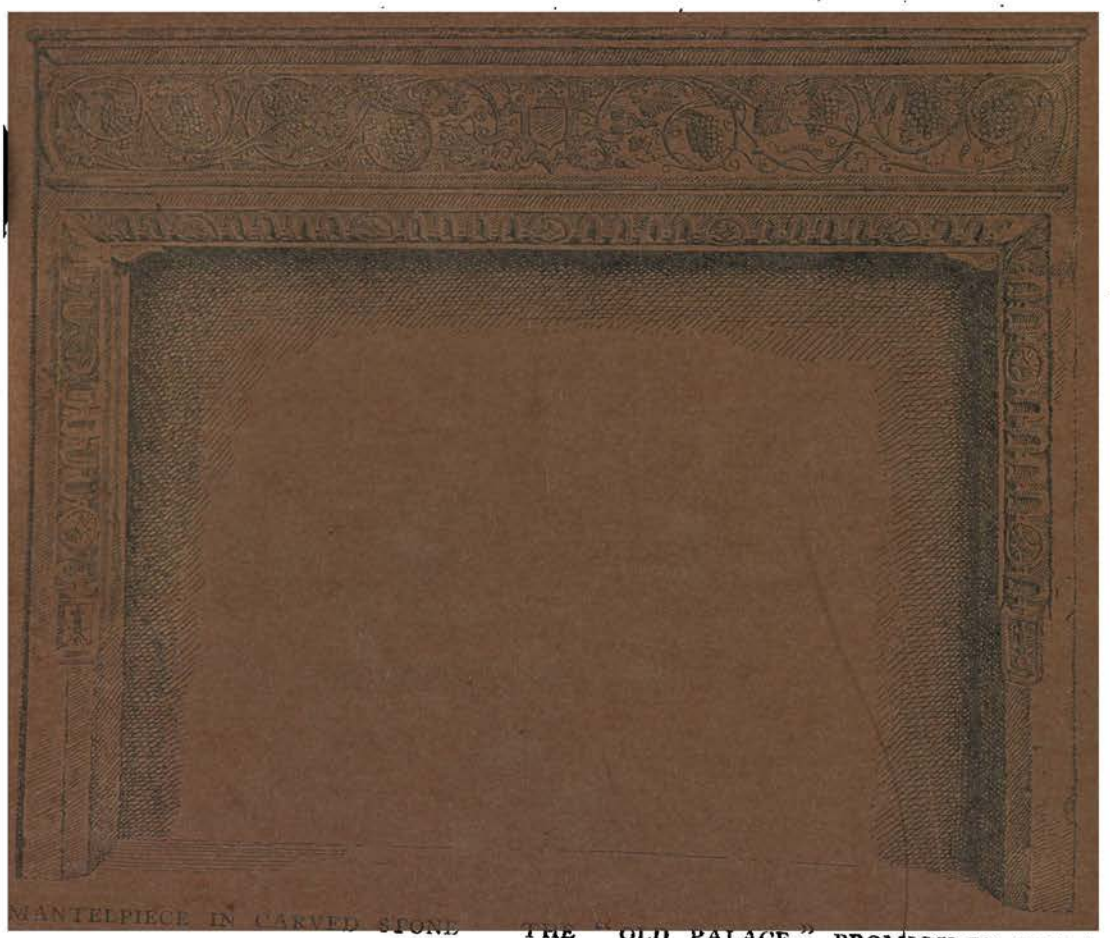
ENFIELD, MIDDLESEX

The artistry of the blacksmith revelled in beautifying each of the necessary mechanical fittings, such as the springs, the long stay-hooks, and the catches with their guards. Endless varieties of these homely contrivances, in pierced and wrought iron, are to be found in old-fashioned houses where they have not been improved away for modern sash-windows.

In the matter of plaster-work for friezes and ceilings, the latter especially, native craftsmen had to weigh well and carefully the choice between two alternatives. They might, on the one hand, adopt the methods of the south, where the reasonable aim is to obtain a cool and refreshing refuge from the blazing sunshine. Such an end is served by the Italian practice of coffering ceilings with deep and shadowy cavities to absorb and exhaust the light as much as possible. Or, on the other hand, since in

northern latitudes the ceiling is about the least illuminated surface in a room, they might adopt the other alternative, and make the most of the light available by diffusing and irradiating it. The latter was, in fact, the plan which English plasterers of the sixteenth and seventeenth centuries did follow ; and that is why Elizabethan and Jacobean ceilings afford so peculiarly appropriate and attractive a decoration as they do. Their surfaces are, for the most part, free from hard and sharply defined projections and undercut modellings ; but are distinguished rather for

MANTELPIECE IN CARVED STONE AND OAK ENFIELD, MIDDLESEX



MANTELPIECE IN CARVED STONE FROM THE "OLD PALACE," BROMLEY-BY-BOW

softness and delicacy of low relief patterns, very slightly concave in section, with outlines melting tenderly away into the background, and affording thus the most charming field for the ever-varying play of lights and cross-lights. Such is the English ideal of plaster-work as evoked by the necessities of place and climate and as exemplified in the waggon-vaulted ceiling at Chastleton (page 66) ; in the gallery already noticed, at Powis Castle (page 67), and, although perhaps in a less notable degree, in the favourite geometrical devices of simple mouldings like that at Layer Marney (page 66).

With Mr. Clifford's excellent drawings to refer to, it is unnecessary to enlarge upon the qualities which have made the great frieze of coloured plaster at Hardwick Hall (facing page 64) justly famous. Simple silhouetting of the component parts, all overlapping of detail being avoided as much as any illusion of perspective or planes of receding distance ; these are among the factors that go to the making of this decorative masterpiece. It should be observed that the Royal Arms of Queen Elizabeth, set within a frame of German strap-ornament, occupy a position of honour over the fireplace in the Presence Chamber.

MANTELPIECE IN CARVED OAK — BEXON, BREDGAR, KENT

The house named Plas Mawr, *i.e.*, Great Mansion, built at Conway for Robert Wynne, is a valuable museum of Elizabethan plaster-work on ceiling, wall and chimney-breast. Two examples are illustrated, respectively from the Banqueting Hall and from the Reception Room (page 65). The latter exhibits a fairly simple decoration; but the former is elaborate, the plaster decoration running from the mantelshelf right up to the cornice. The composition, imposing as it is, might have been more organic had the side pilasters been carried down to meet the corresponding returns of the mantelshelf, instead of being interrupted by a pair of square blocks, which, notwithstanding the heraldic lions upon them, spoil the unity of the design. The central coat of arms and initials R.W. are those of the owner; and the work itself is dated 1580. As to the stone fireplaces, the smaller one has a monolith lintel; the other, being larger, its lintel is constructed with joggle joints on account

of its longer span. The corner brackets or shelves in the outer angles are quite in accordance with the local tradition of the district.

The mantelpiece illustrated on page 68 belongs to the room in the old parsonage at Brenchley (facing page 60). As may be clearly seen, over the original four-centred stone opening there has been fitted subsequently an Elizabethan wooden mantel. The opening of the latter, obtuse angled, does not correspond with the outline of the inner arch, and the panelling is all of late character. To the left of the centre is a device of trophies; on the right the arms of Fane quartering those of Hendley, and the initials E.F. showing it to be the work of Elizabeth Fane, whose maiden name was Hendley. Her second husband was George Fane, of Badsell, surviving whom, she resided here at Brenchley, and died in 1596 aged 73. The four other fireplaces illustrated all have rectagonal openings. Three are now in the Victoria and Albert Museum, and all show how the last lingering Gothic was being supplanted by overmastering Renaissance fashions. One of the mantels, from a house, *circa* 1600, at Enfield (page 69), has fairly good traditional mouldings on jambs and lintel, but the broad frieze along the top, with monkeys, birds, fruits, and strap-ornament, is purely foreign in inspiration. Another example from the same house (page 70) is framed round with carved wood-work. The stone mantelpiece from the "Old Palace" at Bromley-by-Bow, *circa* 1606 (page 71), is still more definitely Renaissance. The delicate rendering of vine scrolls above the lintel is an excellent specimen of its kind. Lastly, the carved oak mantel (page 72), from

CAST-IRON FIRE-DOG SUSSEX

CAST-IRON FIRE-DOG KENT

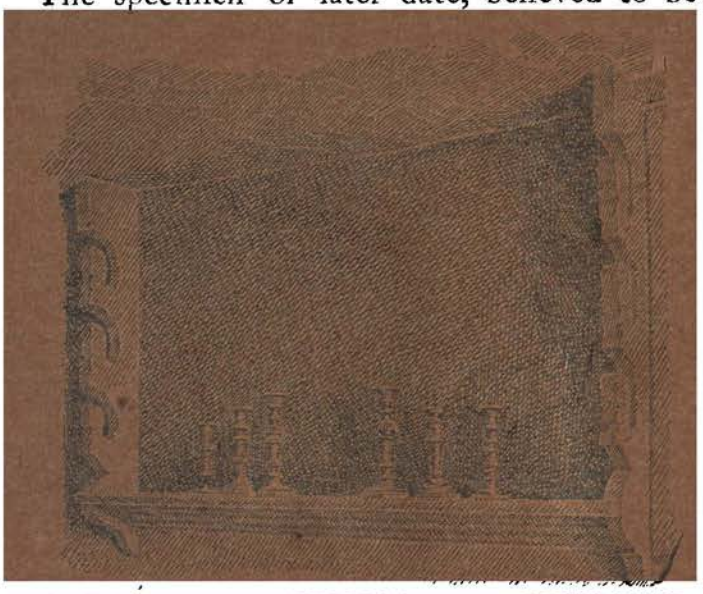
CAST-IRON FIRE-DOGS FROM KENT

Bexon, Kent, the house already described, if there is no mistaking the Jacobean date, 1619, upon it, is nevertheless much more characteristic of the native methods of design evolved during the previous reign.

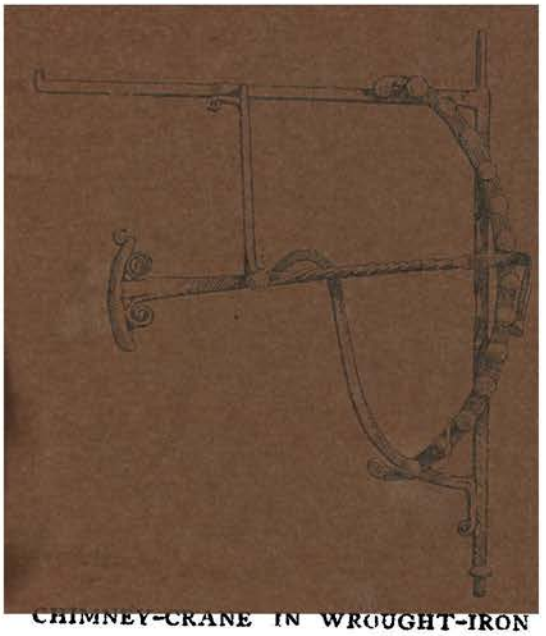
WROUGHT-IRON GRATE, HADDON HALL

The rear of fireplace openings was frequently lined with bricks, laid herring-bone wise, a method being, it is said, more fire-resisting than horizontal courses. Against the brick back, for greater durability it was usual to set a cast-iron fireback. Four examples of the latter, all in the Victoria and Albert Museum, are illustrated on page 73. The oldest is dated 1584. The ornament consists of an eight-pointed star-panel, the same repeated at each upper corner, displaying, for crest, a hound on a heraldic torse, encircled by a Renaissance wreath. Two of these firebacks exemplify the way that the mould itself would be made up on occasions by the aid of movable patterns impressed into the sand or clay casting-bed. One is inscribed, "Made in Sussex by John Harvo." It bears the Queen's initials, E.R., and the Royal Arms within the Garter between a dragon and a greyhound, Elizabeth's heraldic supporters. Thus, much is produced by a set model, but a larger sized plate being required, the mould was augmented by the simple device of enclosing a wing on either side within a strung-bead border, the same stamp, impressed diagonally, making a rude pattern for these extra panels.

The specimen of later date, believed to be likewise a Sussex casting, illustrates still more strikingly the fortuitous method of building up a pattern from heterogeneous stamps. The edging is of rope-twist, impressed, maybe, from a real rope, while a fleur-de-lys is repeated four times in radiating directions and twice upright by itself. But the strangest caprice of all is the borrowing an ordinary fire-dog model, twice repeated, to assist in eking out the composition. The fireback, dated 1649,



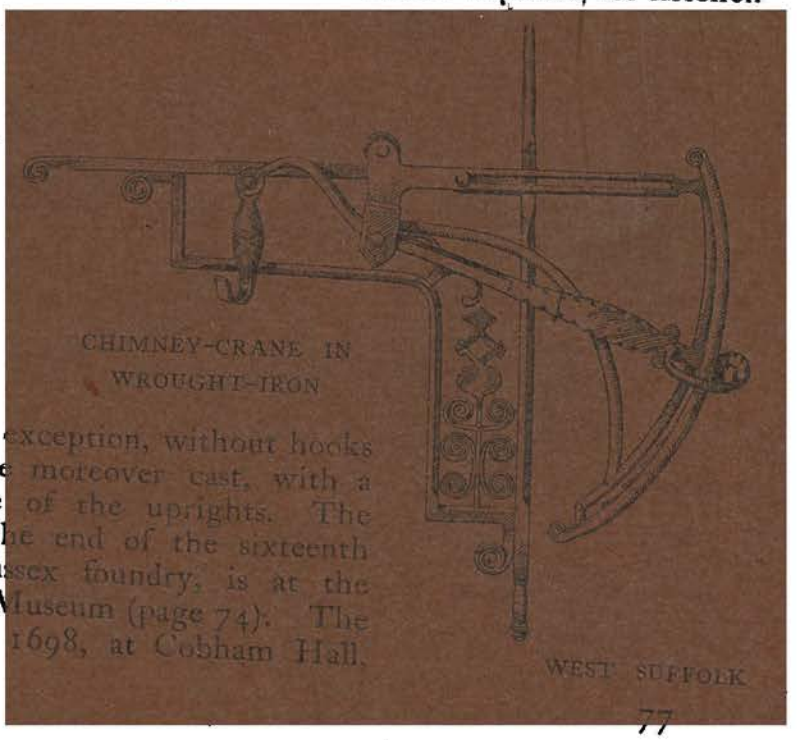
SPIT-RACK OVER FIREPLACE OXFORDSHIRE



CHIMNEY-CRANE IN WROUGHT-IRON
KENT

the very last year of King Charles I., is labelled as having come from Hertfordshire. It is the only instance among those reproduced of a fireback cast entire from a single model. Another casting from the same used to be in the museum at Canterbury, whence it has been removed to the newly-fitted West Gate of the city. If there is any difference between the two, it is that the bottom part of that at Canterbury is less fire-worn than that of the other. As to the design, it may be noticed that the thistle of Scotland occupies, as is natural enough during a Stuart reign, the chief place above the grand heraldic lion; while the rose for England and the fleur-de-lys for France occupy respectively the dexter and sinister, whereas in the traditional arms the dexter quarter is always that assigned to the fleur-de-lys.

In front of the fireback would stand a pair of fire-dogs, or andirons (said to be a corruption of the French *landier*), having at the back of each a horizontally projecting leg. The two, placed parallel to one another on the hearth, formed rests for logs of fuel. When intended for kitchen use the uprights are commonly of wrought iron, and fitted with hooks to hold the spit in position before the fire. These were sometimes called "cobberts." But ornamental andirons, to which category all those illustrated belong, are, with one exception, without hooks in the front, and are moreover cast, with a pattern on the face of the uprights. The earliest, assigned to the end of the sixteenth century, and to a Sussex foundry, is at the Victoria and Albert Museum (page 74). The other dated example, 1698, at Cobham Hall,



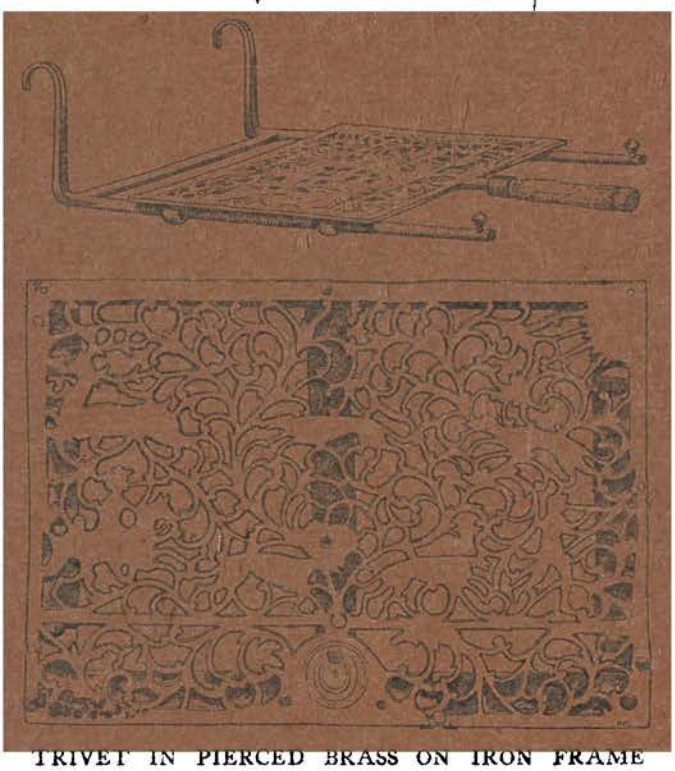
CHIMNEY-CRANE IN WROUGHT-IRON
WEST SUFFOLK

Kent (page 75), shows how very late the old Gothic traditions survived. The double-pointed cusps underneath can trace back their origin to long before the Renaissance. Moreover, they are an exact counterpart of the ornamental projections under the legs of the Jacobean X chairs at Knole.

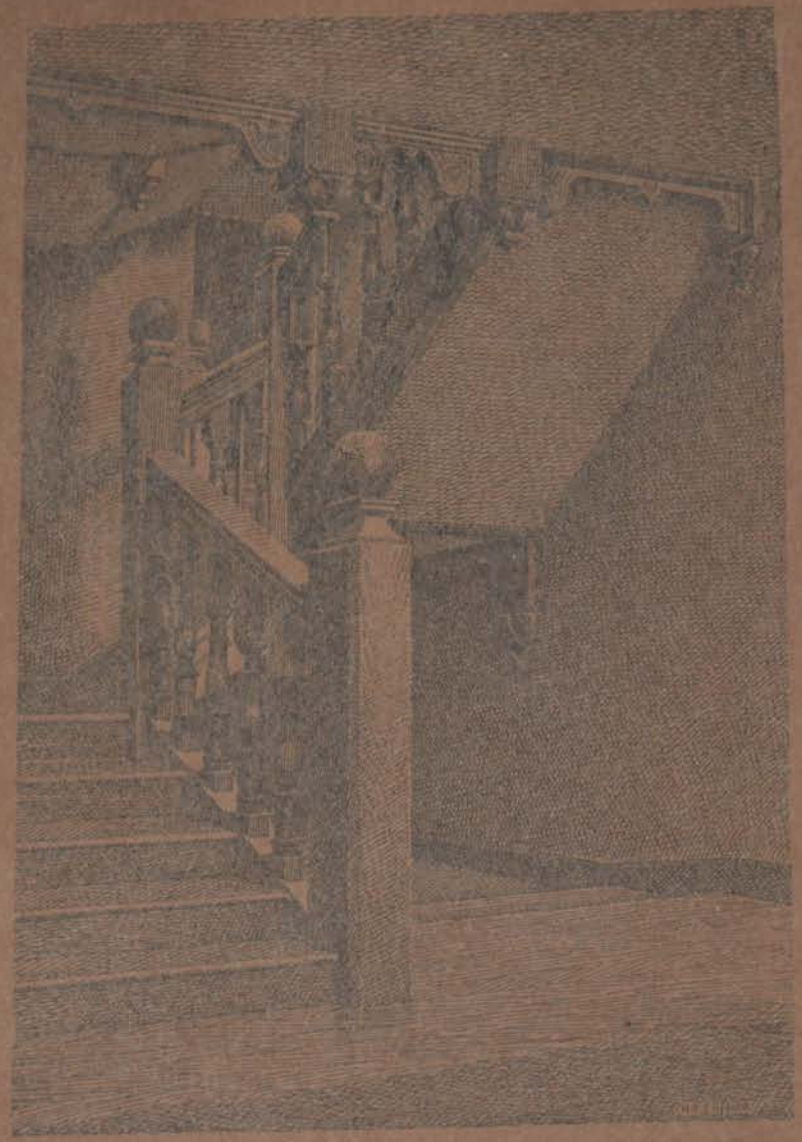
The wrought-iron basket grate at Haddon Hall (page 76) is of traditional smith's work, and such that makes it difficult to assign a definite date to it. However, it can scarcely be later than the middle of the seventeenth century, and might even be a century older. In any event it is interesting, as an early design of grate for coal fuel.

In farmhouses and also in country inns, which in old days were not mere drink-shops, but convenient places for travellers and temporary residents to stay at, the chimney-piece of the public room would be fitted with a spit-rack. Quaintly shaped in wood, and sometimes ornamented in addition with simple carving, these racks, part of the structural fittings of the room, would extend to the ceiling and downward to below the mantelshelf. An example, possibly belonging to the latter part of the seventeenth century, still exists in the "Greyhound" Inn at Ewelme, Oxfordshire (page 76). A later one, of the eighteenth century, is in the village inn by the churchyard at Shutford, near Banbury; and another is figured by Miss Jekyll, from a farmhouse, in "Old West Surrey."

An immemorial accessory of the old-fashioned fireplace is the wrought-iron chimney-crane, a utilitarian object, in the beautifying of which the smith was wont often to display extraordinarily resourceful fancy. The two specimens here reproduced (page 77), of the seventeenth, or perhaps early eighteenth, century, exemplify, firstly, a simple variety, with two movements, and, secondly, a more elaborate variety, with three movements. The former, its quadrant fitted with buttons for securing the lever at the requisite elevation, came from Cranbrook, Kent, and is now at the "Mermaid" Inn, Rye. The second, its lever working on a ratchet, and the whole mechanism



TRIVET IN PIERCED BRASS ON IRON FRAME
GLOUCESTERSHIRE



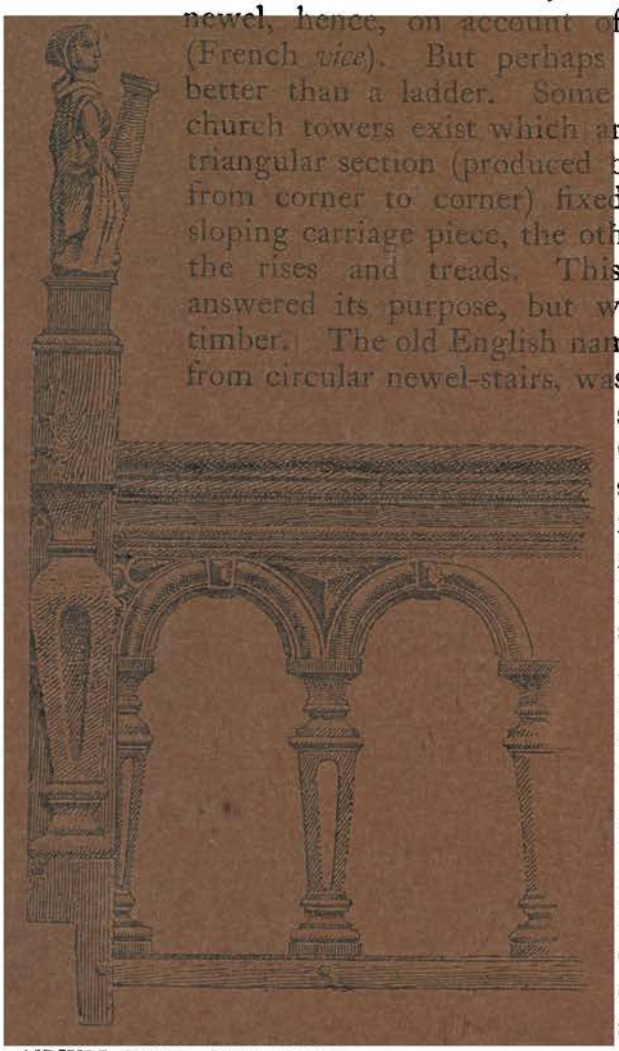
STAIRCASE, MANOR HOUSE, UPTON GREY, HAMPSHIRE

STAIRCASE YAVERLAND, ISLE OF WIGHT

capable of sliding backwards and forwards by means of a wheel at the top, appears, to judge from the number of kindred examples exhibited in the Museum at Bury St. Edmunds, to be a typical West Suffolk instance.

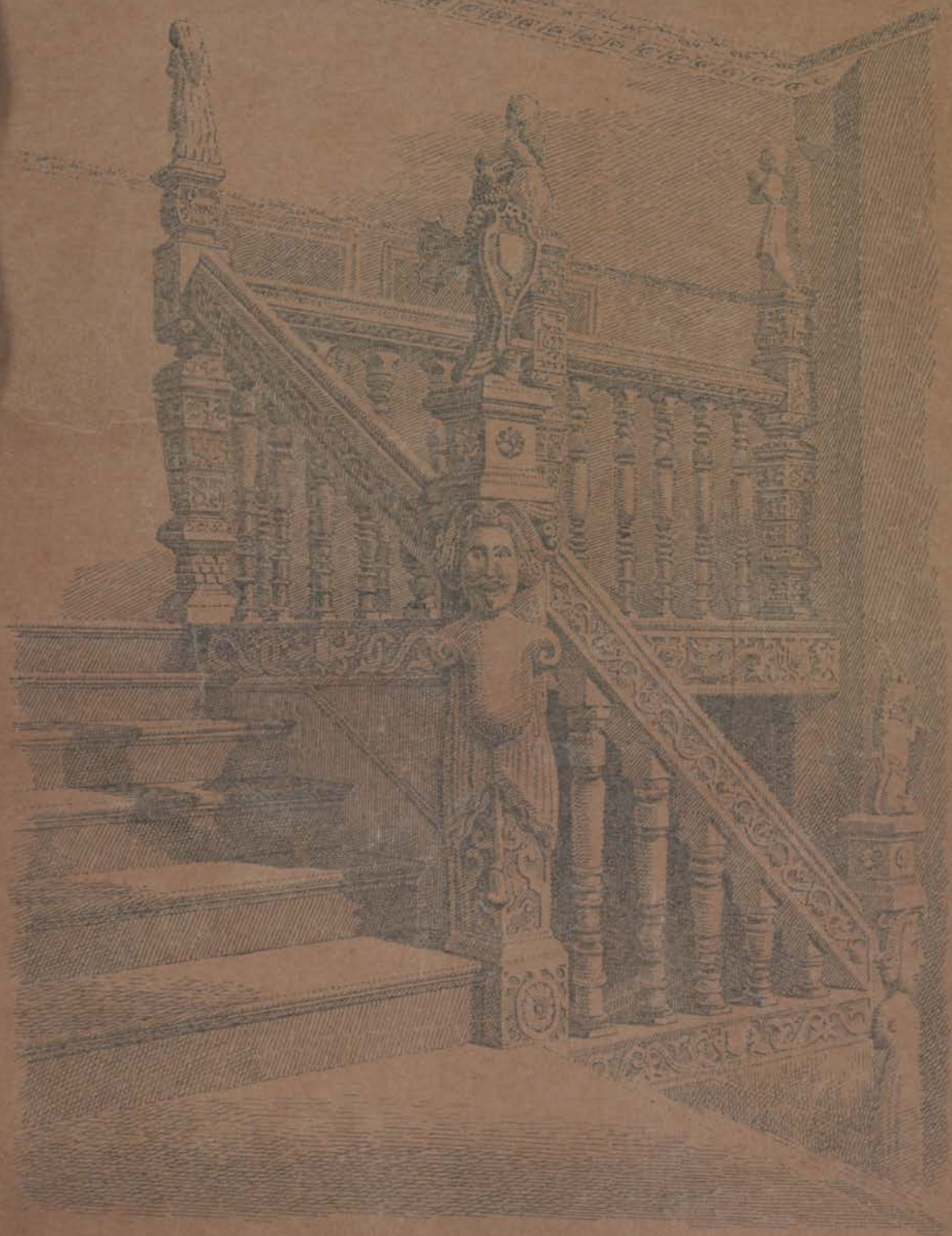
Lastly, the trivet (page 78) with its handsomely perforated brass ornamant, depicting a stag-hunt, affords a good example of reasonable design, free from the very least affectation of Renaissance. According to the costume of the huntsman, it should belong to a date not subsequent to the middle of the seventeenth century. It was brought from Gloucestershire, where, or in some neighbouring county, it was, in all likelihood, produced.

In regard to staircases, a decided advance towards practical convenience took place in the sixteenth century. Anciently the usual form of staircase, where there was one at all, consisted of stone steps turning on a newel, hence, on account of its winding, called a "vyse" (French *vice*). But perhaps the commonest form was little better than a ladder. Some rudely picturesque stairs in old church towers exist which are made by lengths of timber of triangular section (produced by sawing square blocks through from corner to corner) fixed with the sloping side to the sloping carriage piece, the other sides of the triangle forming the rises and treads. This primitive method no doubt answered its purpose, but was far from economical of the timber. The old English name for a flight of steps, as distinct from circular newel-stairs, was "grysse" or "gerrics"; hence some, instancing the so-called Grecian steps at Lincoln, have supposed the word to be derived from Greece. It is, of course, nothing but a corruption of the Latin *gressus*, meaning literally a step or steps.



NEWEL-POST AND BALUSTRADE
CLAVERTON, SOMERSET

Among the points worth noting about Elizabethan and Jacobean staircases, are, firstly, the plan, viz., they rise generally round the sides of a square well; and, secondly, not only are the treads, as compared with modern steps, lower and wider—a thing always desirable—but also they are subdivided by landing-stages into a number of short flights. A further point is that the newel-posts are massive and really give

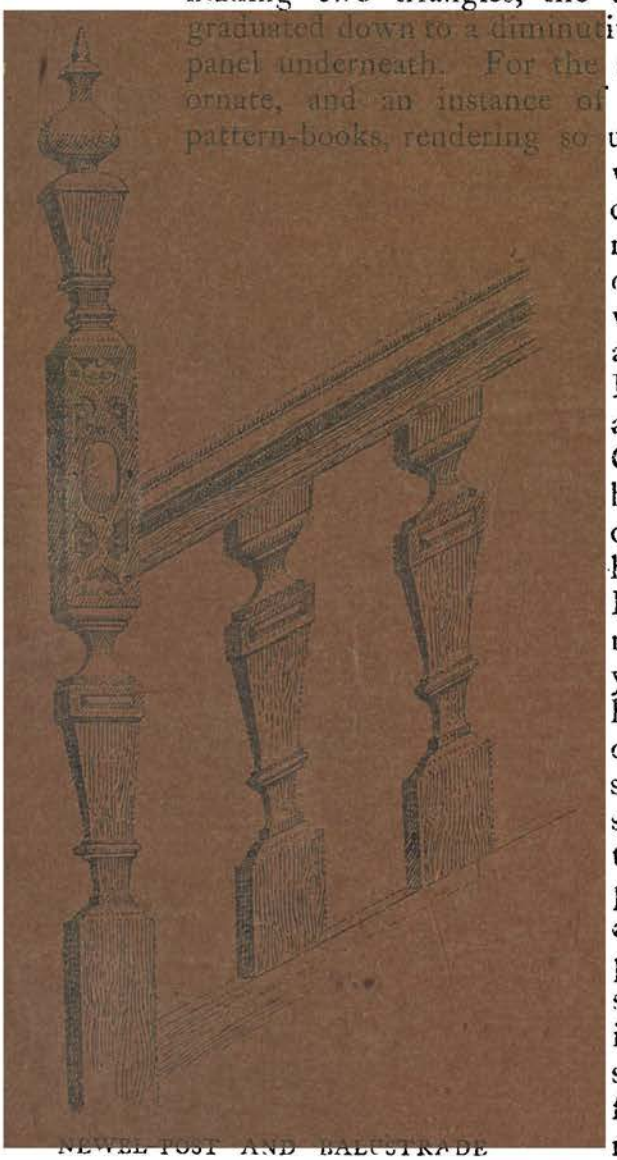


STAIRCASE AT GODINGTON, KENT

the impression of framing and holding the whole staircase together in a structural way in which modern examples are generally lacking. The hand-rail too is no mere light rod, but an important feature, of substantial depth and often handsomely moulded.

The above remarks are illustrated by the staircases respectively at the Manor House, Upton Grey (page 79), and at Yaverland, Isle of Wight (page 79). The simple treatment of turned balusters and square newels terminating in a ball, an acorn, or other plain and unpretending device, is to be noted as typical of the period.

The staircase at Godington, Kent (page 81), is noticeable for the treatment of the balustering, each division of which is subdivided horizontally, making two triangles, the upper one a range of balusters graduated down to a diminutive height, upon a solid triangular panel underneath. For the rest, the whole staircase is very ornate, and an instance of the bad influence of German pattern-books, rendering so unintelligent a version of Italian work as to amount almost to a caricature, void of grace or refinement, especially in the treatment of the human figure. The downward taper of the uprights is another symptom of late German Renaissance. The same feature appears also in the staircase at Claverton (page 80), where the balustrade is made like an arcade of semi-circular arches, and in a house at Canterbury (page 82). Here, indeed, the balusters form not an arcade, but a colonnade, yet so transmuted that the baluster has lost all trace of its columnar origin and has become a thin silhouette, almost flat, but for some scanty mouldings, and these, too, so ill understood that the parts that encircle the shoulder are given the form of a horizontal panel. The attempt to adapt the same to the rake of the stairs results in strange distortion. The grand staircase at Blickling Hall, Norfolk, exhibits a somewhat similar motif, but much more elaborate detail and proportions.



NEWEL POST AND BALUSTRADE
CANTERBURY

IV.—FURNITURE.

NO one who has studied the subject of mediæval manners and customs could fail to be struck by the ceremonial luxury of the wealthier classes in the matter of dress, plate, jewellery and other minor ornaments—luxury co-existing together with what was, judged by later ideals, a very rudimentary standard of comfort in the matter of furniture. By the time of Queen Elizabeth these conditions had become greatly modified, and the balance between the two extremes of useful and ornamental more evenly adjusted. As compared with modern overcrowding, however, the furniture and appointments of an Elizabethan house were restricted in quantity, and comprised none but objects more or less directly utilitarian.

Not only in her reign but for upwards of fifty years after her death, the age of oak still continued and, as a natural consequence, a sturdy, substantial and practical type prevailed. As in timber-framed house-building, so in the construction of contemporary furniture there are no more nails admitted than absolutely indispensable. It is put together in simple and workmanlike manner, and pegged with wooden pins. This absence of extraneous metal stabbing into the flesh and tissues of the wood is indeed one of the secrets of the durability of genuine old oak furniture. Else, with the poison of rust eating into its very heart, and corroding within it continuously for centuries, the wood must have been burst asunder and have perished long ago.

As to form, robust and virile articulation is always the dominating factor. Members such as stiles or legs are continued straight through from top to bottom, and framed together horizontally with rails or stretchers in practical fashion that makes them far stronger and wear-resisting than many newer productions that long age has not yet tried. The Elizabethan and Stuart periods were, happily, free from such unnatural freaks as the later invention of cabriole legs, so named from their resemblance to the legs of running or jumping goats. Whatever may

OAK CHEST

be said for the elegance of such forms when instinct with life and movement, it is certain that, translated into the rigid material of wood, and that cut, as it must be, through the grain, they are really as unsound structurally as they always appear to be wanting in a true centre of gravity. It will be noted, then, that in the examples illustrated, none of the essential vertical parts are curved nor bulging, but straight. Moreover, the ornament is, for the most part, subordinated, applied for the emphasising and decorating of the structure; it never usurps the foremost place in the composition. Thus it presents the sharpest contrast to the triviality of subsequent works, which were designed rather for the display of their ornament or of the costliness of their material.

OAK CHEST

OAK CHEST WITH DRAWERS

One of the earliest items of furniture was the hutch or chest, which served at once for locker (whether for storage or travelling), seat and table. It is on account of its use for the last-named purpose that chest-lids are traditionally plain and smooth, as distinct from panelled. The coffer form, having, that is, the front all in one slab, preceded that with framed and panelled front, which however had become almost universal by the time of Queen

OAK CHEST OF DRAWERS AND COURT CUPBOARD

Elizabeth. Both the chests shown (pages 83 and 84) are of this type, embellished with shallow carving

It will be seen that the stiles or legs at the ends are prolonged below the body of the chest, for the purpose, no doubt, of lifting it well above the dampness of the ground. The addition of a drawer in the space underneath marks the first step towards the evolution of the chest of drawers; in which the flap-lidded box has disappeared and the whole has come to consist of a series of drawers, one above another. The chest of drawers mounted, as in the case of the two examples (pages 84 and 85) becomes a tall-boy. The sides in the old chests of drawers are no mere slabs of wood, as in modern work, but a recessed frame in which are fixed runners for carrying the drawers with greater facility. The chest of drawers from East Kent (on this page) is a peculiarly rich and elaborate example, of Jacobean date. It is remarkable not only for the variety of patterns it comprises, but also in having three, instead of the more usual two, longitudinal divisions. These ornaments are characteristic of the time and are produced in the simplest of methods, by the arrangement of short lengths of mouldings in geometrical devices. The surrounding spaces, being filled up nearly to the level of the most prominent member of the

OAK CHEST OF DRAWERS EAST KENT

OAK COURT CUPBOARD

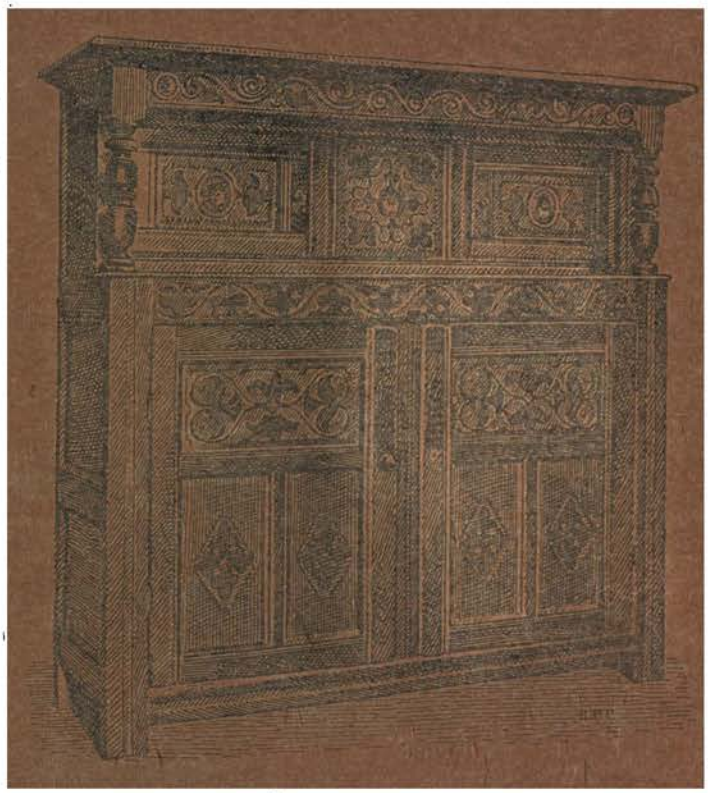
OAK COURT CUPBOARD

mouldings, give the enclosed panels the appearance of being sunk, and thus afford a handsome effect of light and shadow, particularly when the piece of furniture in question is placed with its front at right angles to a window, so that the light falls upon it from one side. In the Derbyshire example (page 84) and in that at the Victoria and Albert Museum (page 85) the above method is employed in combination with another, not less telling, viz., that of raised or "fielded" panels.

Next, four court cupboards (pages 85 to 88) illustrate the evolution, or rather decline, of this article of furniture. The earlier examples are those in which a baluster column, turned from the solid square, supports the front of the upper stage. Later, this column became curtailed, as in the cupboard (page 86) into a pendant, in the shape of an acorn or similar form, the idea of a support having been abandoned. In Wales the court cupboard is in three stages, the topmost one being an open receptacle, with pierced or balustraded ends, to hold plates and jugs. This type survived, with little alteration, into the eighteenth century.

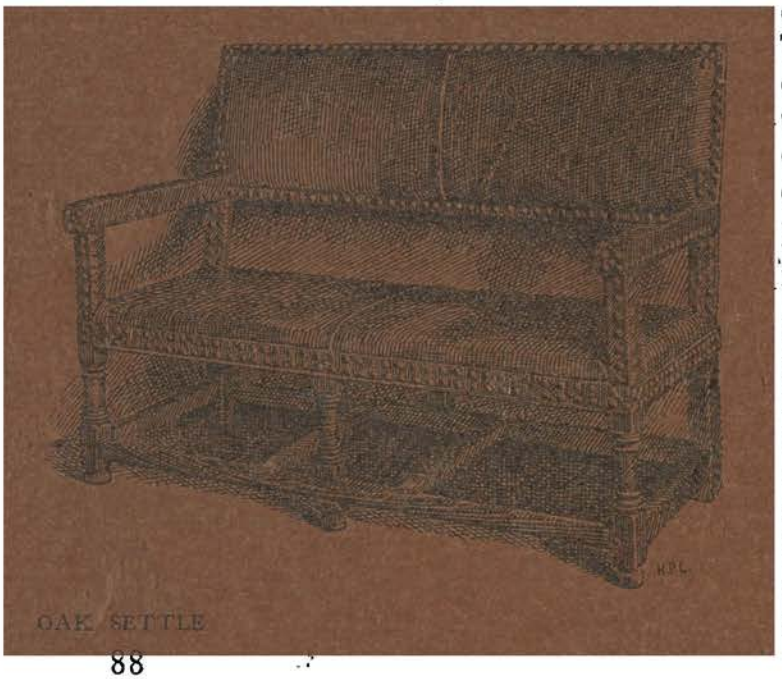
The English cupboard (on this page) at the Victoria and Albert Museum, with its open lower stage and its polygonal upper cupboard, approximates

rather to the modern dinner-wagon. The exuberant encrustation of its carved ornament compares unfavourably with the dignity and reticence of the earlier examples.



OAK COURT CUPBOARD

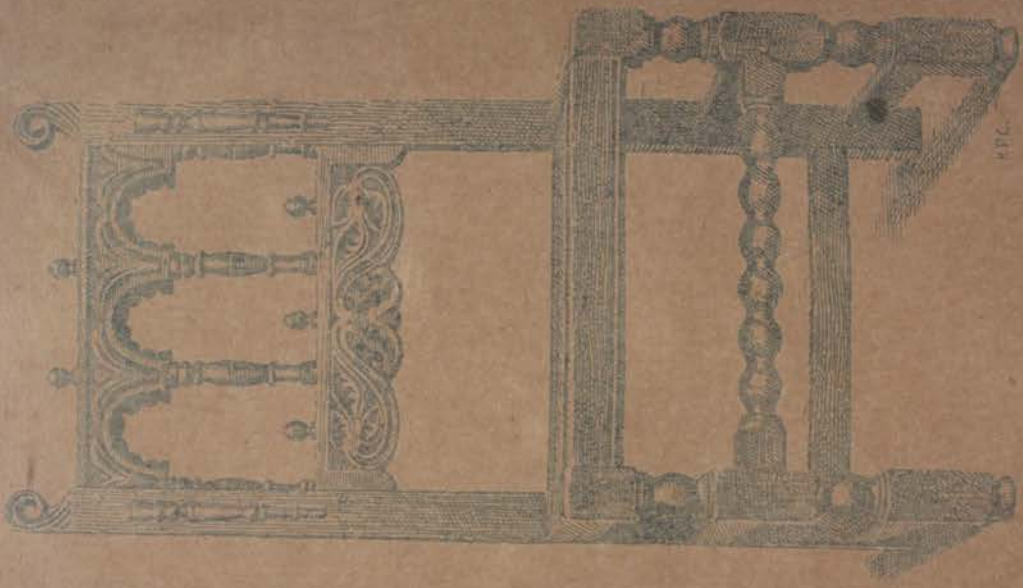
Chairs and stools are broadly distinguished in ancient inventories under one of two heads, to wit, as "throwen," *i.e.*, thrown on the turning lathe, and "close" or "seeled," *i.e.*, boxed or panelled. There was yet a third class, viz., folding chairs, commonly known, on account of their shape, as X chairs. They were no doubt made thus in the first instance for convenience and portability. But the same outline was retained, stereotyped into a fixed shape, long after the thing itself had ceased to be constructed for folding. Thus, at Knole there exist X chairs, the frames lacquered and the seats and backs velvet-covered, of about the date 1620. Two other X chairs, of the sixteenth century, are extant. One of them, probably the earlier of the two, is preserved at York Minster. The other, at Winchester Cathedral, is believed to have been used by Queen Mary on the occasion of her marriage there with Philip of Spain, on 25th July 1554.

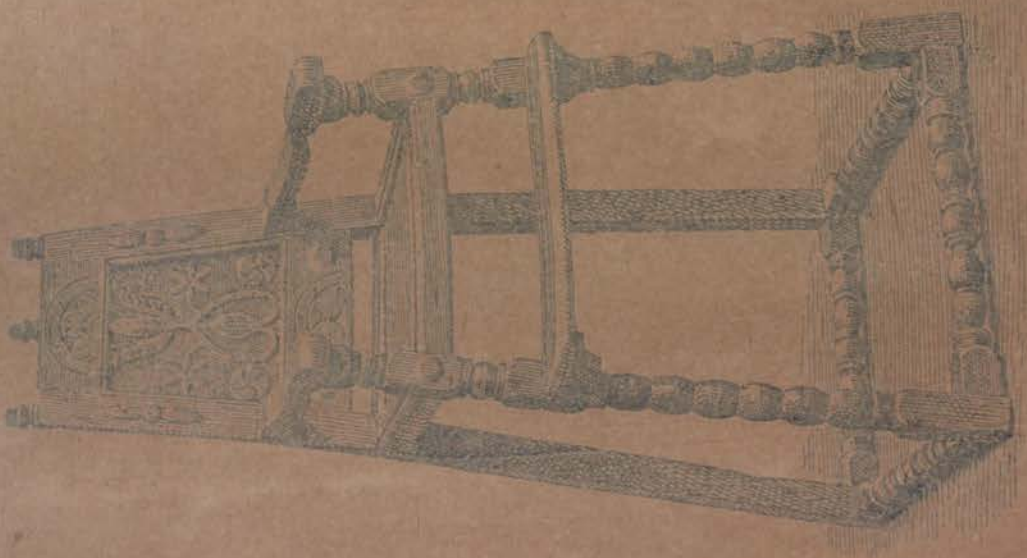


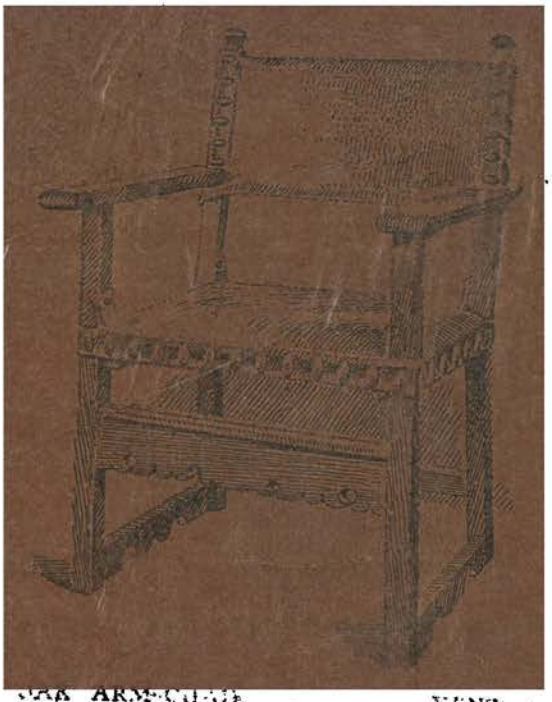
OAK SETTLE

Early chairs are by no means common, and are never to be met

OAK ARM-CHAIRS







OAK ARM-CHAIR. KENT

with in sets. The fact is that for centuries they were made in single units; to sit on a chair being regarded as the prerogative of the master of the house, presiding at family gatherings and other assemblages, or as an honour to be conceded only to a distinguished guest. The record of this usage has been declared, not perhaps without warrant, to survive in the word chairman at the present day. Any chair, then, that matches and belongs to a suite of others (whether it be, with arms, the principal one of a set, or whether it be, so to speak, one of the rank and file, armless) is to be assigned with tolerable certainty to a date not previous to the close of Elizabeth's reign. Sets had been introduced by 1623 into Haddon Hall, as an inventory of that date proves, which contains the entry, "a red velvet chair, with two stooles sutable," *i.e.*, of the same suite. These unfortunately no longer exist, Haddon Hall having been virtually denuded of its furniture in 1730. But the so-called Leicester Gallery at Knole, as well as the Presence Chamber at Hardwick Hall, furnish excellent instances in point (page 102).

Panelled chairs, from being comparatively squat, developed high backs and a growing tendency towards open backs, the panel being elevated at an interval above the seat, instead of touching it as in earlier examples. Elaborate shaping of the top of the back panel or rail, and especially the spreading out into side ears are additional symptoms of later changes. Authorities, moreover, point out that in the majority of earlier chairs the bottom front rail is close to the ground, to be used as a foot-rest; but that, as luxury and habits of cleanliness increased, the foot-rest became superfluous and so the front rail was raised, or was set back, as a stretcher.

OAK "MONKS' BENCH"

OAK TABLE STRATFORD-ON-AVON

Three carved and panelled armchairs, with rails low on the ground, are illustrated (page 89) as well as two armless chairs of the type assigned by connoisseurs to Yorkshire or Derbyshire (page 90). It will be noted that in the case of these last the front rail is placed too high to allow of its fulfilling the office of a foot-rest. The carving, if somewhat coarse, as might be expected of country work, is bold and not unpicturesque. The backs are open, as compared with the armchair-backs, and present respectively the marked features of an arcade and segmental topped rails, the latter having a peculiar outline suggesting that of a crescent, on the underneath side. Nothing like either of these types is known in the south of England.

The child's arm-chair (page 90) is of the seventeenth century. It stands proportionately high, and the feet of its oblique legs, set wide apart, and framed with bottom rails, provide a firm basis, so that there is no danger of the occupant on the top overturning it, however much he may fidget and twist.

OAK DRAW-TABLE

The chair at Sissinghurst Castle, Kent (page 91) and the settle belonging to Hon. Charles Hanbury-Tracy (page 88) are

OAK TABLE

STRATFORD-ON-AVON

examples of excellently simple design in oak, the seat, back and portions of the frame covered with leather and studded with brass nails. The shining bosses of the nail-heads make a very effective structural decoration. Apart from this, the unadorned severity of the two pieces is such that is wont to be associated with the Commonwealth, as a protest against the fantastic extravagances which had been allowed to encroach upon artistic design in the previous reigns. They date from about the third quarter of the seventeenth century.

The article fitted with a flap (page 91), which, moving on a pivot, makes either the back of a settle or the top of a table, as required, is an instance of composite furniture of the kind popularly known as a "monks' bench." The designation — needless to say — is incorrect, because such things did not come into vogue until about fifty years after the monasteries had ceased to exist in this country.

OAK DRAW-TABLE

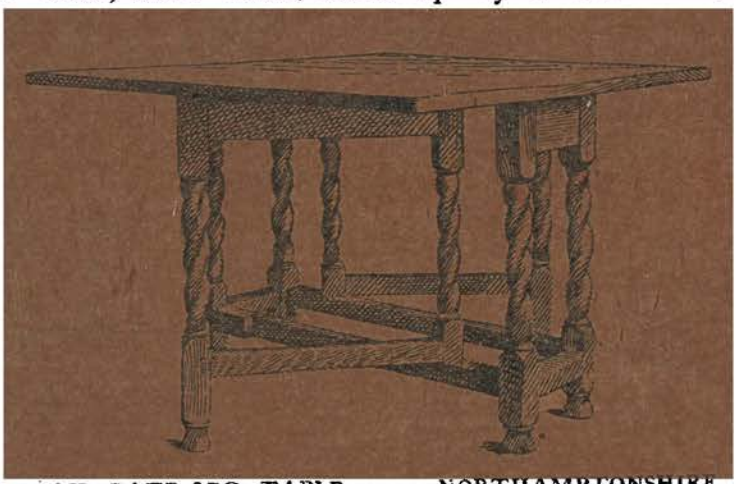
LEEDS CASTLE

Dining tables were made narrow in proportion to their length, because it was the custom for the diners to sit on one side only and be waited on across the table by attendants opposite. Later on these tables became identified with the fashionable game of shovel-board (which in its day corresponded in popularity with the modern billiards). The game was played with

OAK TABLE KENT

metal discs propelled from one end of the board to the other, over a mark drawn parallel to, and about 3 or 4 inches from, the edge. In the long gallery at Haddon Hall, according to an inventory of 1637–8, there stood "a shovell-board table with five tressells," not mentioned, however, in the inventory of fifteen years earlier. That long tables did not originate in the game, since they existed centuries before it was invented, is a fact beyond dispute.

Two long tables, the property of Captain Tudor-Owen, are respectively of Elizabethan (page 92) and Jacobean date (page 93). Joint-stools are, of course, well known. They corresponded to the forms that ran along by the side of the long dining table, the joint-stool itself occupying the end place, it is said, for the carver. Both forms and stools, when not in use, would be stowed away underneath the table, the rails of which served to support them from lying actually on the ground. The joint-stool illustrated (page 95) is a fair average specimen of Jacobean work, with simple incised carving upon the upper rails. The vesicas formed by the inter-sections of the semicircles are painted black, a point to be remarked, because the addition of colour to heighten the effect of carving is not a very common feature during this period. The turgid bulbs in the legs of the Elizabethan table are characteristic. Similar legs from some, no doubt, similar table, have been made up by a later and inexperienced hand into the draw-table at Leeds Castle, Kent (page 93). In this case, not only are the stiles incorrectly framed—they should be tenoned into the block of the leg — but the Grecian fret pattern surrounding the upper part is practically unknown in contemporary ornament in England. The illustration is



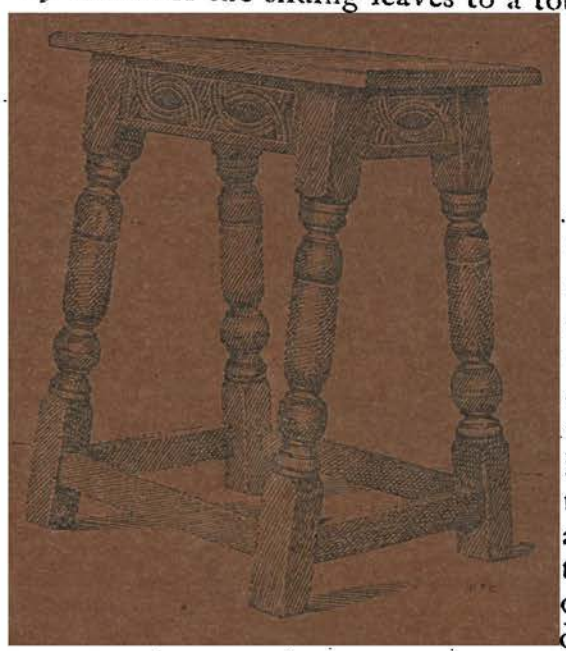
OAK GATE-LEG TABLE NORTHAMPTONSHIRE

from a drawing by W. Twopeny.

The shorter table is Jacobean and came from East Peckham in Kent (page 94), but another one like a side-table (on this page), is probably not in its original and unaltered state.

OAK TABLE

Another type, the draw-table, to wit, is adequately illustrated by the specimen from Lincolnshire (page 92), where it had been in an old farm-house for generations. It has recently been acquired for the Victoria and Albert Museum. The melon-ball legs and general form are close parallels of contemporary tables in Holland and Flanders—they figure constantly in pictures of Dutch interiors—but if this one was influenced by foreign models in respect of general outline, its simplicity and restraint are quite consistent with an English provenance. It would appear to belong to the third quarter of the seventeenth century. It stands 2 feet $7\frac{3}{4}$ inches high. The top, 2 feet $4\frac{3}{4}$ inches wide by 4 feet $2\frac{1}{2}$ inches long, can be extended by means of the sliding leaves to a total length of 7 feet 5 inches.



OAK JOINT STOOL

A more familiar variety is the gate-leg table, not intended primarily for use as a dining-table. Though fitted more usually with oval tops, they were occasionally square-topped. The former would appear to have been preferred on grounds thoroughly practical. In the case of oval tables the elliptical flap (being attached by hinges at the chord to the stationary part of the table top) requires no extra support beyond that which is afforded by the gate-leg, at one point near the arc. Whereas, in the case of square tables, the two outermost corners of the rectagonal flap (itself attached on the inside just like an elliptical flap) are necessarily at a distance

OAK BEDSTEAD

from the upholding gate-leg and are thus without adequate support and consequently unequal to the strain of any heavy weight. Again, the larger area of the rectagonal flap renders it liable, if the wood is new, to wind, *i.e.*, to become distorted out of the flat plane, a defect which is, needless to say, a specially serious one in the instance of tables. Some large sized gate-leg tables are supplied with a double gate on either side, *i.e.*, four gates in all; but these are exceptional cases. The example illustrated (page 94) has its original square flaps. The handsome spiral-twisted legs show that it was produced probably not earlier than the

OAK BEDSTEAD

latter half of the seventeenth century. It was purchased at Wellingborough in Northamptonshire.

Of the two large bedsteads (pages 96 and 97) both, it will be noticed, have the tester or canopy supported at the foot by posts which are beyond and distinct from the actual framing of the bed itself. In one

case, indeed, there is a considerable space between the bed's foot and the tester's supports. This example (page 96) belongs to the collection of the Victoria and Albert Museum and bears the date 1593. With its deeply cut, fluted columns and quasi-Ionic capitals, it is more deliberately a reproduction of Renaissance models than the other bed, the flat carving and general style of ornament of which bespeak a stronger influence of English traditions. The holes pierced in the side of the frame were meant, of course, for the lacing cords to stretch the hammock part under the mattress.

A detail is given (on this page) of the top of a bedpost from Exeter, now at Sharsted Court, Kent. It is exceedingly massive, measuring no less than thirteen inches in circumference. The square blocks at the top and base of the columns are inlaid with bone. The one illustrated bears the name "Margarete" encircling a conventional daisy, while the companion one exhibits a wild strawberry plant and the legend "Frezels." The other devices are a ship in full sail (seen to the left hand of the illustration) and a pair of pigeons. The bases are inlaid with the words "Faith," "Hope," "Love" and "Truth." But the most notable and interesting feature of all is a wrought iron crown surrounding the upper part of each of these fluted columns. From either circlet spring four iron fleurs-de-lys rivetted on to the band and themselves set with irregular lumps of mother of pearl. The latter are suggestive of a fashion that has lately become a favourite with artists, and is hereby proved to have better precedent than is, perhaps, generally supposed. The bed to which these posts belong is one of the very large number in which Queen Elizabeth is said to have slept. Indeed it is affirmed that the crowns were added subsequently in honour of the event. And although in most cases, no doubt, the story of royal occupation is mythical; in this one, at any rate, seeing that the iron crowns can scarcely have formed part of the original structure, there is perhaps stronger show of probability for the tradition than usual.

DETAIL OF OAK BEDPOST

EMBROIDERED PANELS, REPRESENTING THE STORIES OF "VENUS AND ADONIS" AND "MYRRHA."

V.—TEXTILES AND EMBROIDERY.

THE manufacture of tapestry hangings was brought to such perfection on the continent, and the ease with which they could be rolled up and transported such that there does not seem to have been any attempt to produce them at home throughout the middle ages, nor previously to the time of Queen Elizabeth. Thus the magnificent series of tapestries purchased by Cardinal Wolsey for his palace of Hampton Court were all woven abroad.

It is explicitly recorded that the first to introduce at his own cost into England the art of weaving *tapeta* was a Warwickshire gentleman, named William Sheldon. In the latter half of the sixteenth century he commissioned one Richard Hicks to visit the Low Countries for the purpose of studying the several processes of the craft of weaving. On the latter's return from his travels, tapestry looms were accordingly set up at Weston, where the Sheldon estates lay, and at the Manor House at Barcheston, the home of Sheldon's wife's family.

In his will and final directions, dated 1569 and 1570, William Sheldon describes Richard Hicks as "the only author and beginner of this art within this realm." And in the same document also he sets forth the

VERDURA TAPESTRY

SHARSTED COURT, DODDINGTON, KENT

motives which led him to establish the weaving industry in this country. Adam Smith was yet unborn, and Sheldon therefore did but express the current economic ideas of his day when he declared that to do as he had done was to confer a public benefit, not only as providing profitable employment for young people, but also because it must prove "a means to secure great sums of money within this realm"—sums that would otherwise "issue and go out of this realm" in the purchase of "the same commodities, to the maintenance" of foreigners and "to the hindrance of this commonwealth." Moreover, William Sheldon's will directs that certain hangings of tapestry and arras, then at his house at Beoley, were to remain there as heirlooms in perpetuity. None of these works can now be traced.

EMBROIDERED PANEL
HARDWICK HALL

After Richard Hicks, the factory at Barcheston was conducted by his son Francis, under whom, about the year 1640, a set or sets of tapestry are known to have been produced, consisting of woven maps of counties of England. They had nothing of the nature of ornamental design about them, except in the borders, which represent figures and plants under architectural arcades. The only authenticated pieces of Barcheston tapestry surviving are five maps, which, after various vicissitudes (passing through the hands of Horace Walpole, among others) have now found a final resting place in the Museum at York and in the Bodleian Library.

EMBROIDERED PANEL
HARDWICK HALL

Meanwhile, the Barcheston looms cannot long have been established before colonies of Flemish weavers, in 1567–8, settled in Kent, at Canterbury, Maidstone, and Sandwich; and in East Anglia at Norwich and Colchester, followed a year or two later, *i.e.*, in 1570, by two Dutch arras-weavers at York. But what is believed to have been the most formidable rival to the Barcheston tapestry works, and such that brought about the latter's decline and eventual collapse, was the factory founded at Mortlake, under the patronage

EMBROIDERED PANEL IN TENT AND CROSS STITCHES.

EMBROIDERED PANEL
HARDWICK HALL

of James I., by Sir Francis Crane, in 1619. Belgian weavers were brought over to start the industry, and six of them are known to have been employed there in 1630. Sir Francis Crane was succeeded in the proprietorship by his brother Sir Richard, from whom the premises and goodwill were acquired and turned into the royal factory by Charles I. In 1670 other tapestry-weaving works were established at Chelsea and Lambeth; and also, in the following century, at Fulham. To trace the subject further is outside the scope of the present work.

It rarely happens that any maker's name or date was woven into the fabric, and so, when there is no other internal nor external documentary evidence of identification, it is rash to dogmatise as to the provenance of such a piece as that illustrated (page 99). It belongs to the class called "verdura," subjects, that is, consisting of foliage with birds and beasts, but not human figures. With its herbal-like treatment of plants, it probably dates from the latter part of the sixteenth or earlier half of the seventeenth century. It was at one time at the old Manor House at Hollingbourne, but is now at Sharsted Court, Doddington, Kent.

If tapestries were commonly imported into this country it is not less a fact that embroideries were of home product; the English needlework enjoying from the thirteenth or beginning of the fourteenth century a European reputation. And though the Reformation arrested the demand for embroidery for ecclesiastical purposes, the immense increase of domestic luxury gave a fresh stimulus to the secular phases of the art in the latter half of the sixteenth century and afterwards. Queen Elizabeth's own appreciation of the art of the needle was signalised by the incorporation, in 1561, three years after her accession, of the Broderers' Company.

A fashion, introduced, it is said, from Spain by Catharine of Aragon, and resorted to as a solace in her troubles,

EMBROIDERED PANEL
HARDWICK HALL

63757

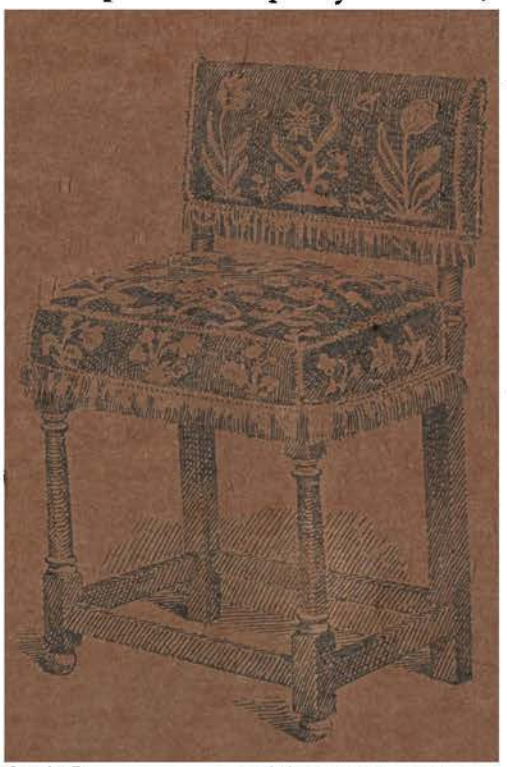
was embroidery in black silk, sometimes enhanced with gold or silver thread, upon a ground of white linen. This kind of work continued to be popular down to the end of James I.'s reign.

Larger pieces, for hangings and dorsers, like the three specimens reproduced, from the Victoria and Albert Museum, were executed in *petit point* in coloured silks, or silks and wools, upon coarse canvas, the whole of the ground being covered by the needlework. Two strips (facing page 99), dating from the late sixteenth or early seventeenth century, quaintly depict, with the costume, architecture and other accessories of their period, two stories of the love and enmity of Venus, as enshrined in late classic mythology. The incest of Myrrha or Smyrna, with the connivance of her nurse, is followed by her metamorphosis, to enable her to escape her father's vengeance, into a tree. Next is portrayed Myrrha's child, Adonis, grown up and hunting a boar, from which he receives a fatal wound; and lastly Venus, with her attendants, mourning for the death of Adonis.

Another example of *petit point*, all in silk, embellished by gold thread, is signed at the lower corners with the name, Mary Hulton (facing page 100). The initials J. R. and the royal arms, quarterly France modern and England, with Scotland in the sinister, and Ireland in the opposite dexter quarter, prove tha the work cannot have been finished earlier than the reign of James I. The floral forms represented are partly conventionalised renderings of actual plants and partly abstract, all, however, growing indiscriminately from the same stem in the inorganic fashion that marks the initial stage of decadence.

From that treasure-house of embroideries, Hardwick Hall, is reproduced a set of four small panels, about 10 or 12 inches high, worked in outline of laid thread upon brownish-green velvet (pages 100 and 101). One bears the date 1590, and another the coronet and initials of the Countess of Shrewsbury, both within borders of strap ornament; while the others represent respectively the earth's sphere and a pair of balances.

To the same place belong the two round stools and the back and seat from a chair of the suite in the Presence Chamber (facing pages 102 and 103), the work of Jacobean or perhaps early Caroline date. The



CHAIR HARDWICK HALL

EMBROIDERED STOOL COVERS
FROM HARDWICK HALL.

EMBROIDERED CHAIR-SEAT AND
BACK FROM HARDWICK HALL.

embroidery is executed firstly upon canvas and then cut out and applied to the velvet ground, which age has toned from the original crimson to a rich, purplish brown. Among the floral forms may be recognised borage and poppies on the stools, and roses, daisies and strawberry blossoms, leaves and fruit upon the chairs. That the floral motifs do not suffice of themselves, but have to be supplemented by incoherent units like caterpillars and butterflies, betrays a certain limitation of the ornamental design of the times; and also how it was then already verging into the inconsequent type of the Caroline and Commonwealth periods, called embroidery "on the stump."

AYMER VALLANCE.

DIEV ET MON DROIT

THE FIRST CENTURY OF ENGLISH ENGRAVING.

By MALCOLM C. SALAMAN.

"ELIZA TRIUMPHANS." FROM THE ENGRAVING BY WILLIAM ROGERS (1589)

VI. THE FIRST CENTURY OF ENGLISH ENGRAVING.

HE first hundred years of copper-plate engraving in England produced little that can be called genuinely artistic, but its results were of considerable historic value. The art came to England from Flanders, and it came comparatively late, for there had long been masters of the graven line in Italy, in Germany, and the Low Countries. By the time a copper-plate was first engraved in this country, Andrea Mantegna, Marc Antonio Raimondi, Albert Dürer, and Lucas Van Leyden were all dead, leaving prints that have won them imperishable fame. But the craft of the graver came here, in the first instance, not at the call of pictorial art, or to assist the expression of any artist's genius, but to render graphic the manner of human birth and the fearful and wonderful making of the human frame.

In 1540, Thomas Raynold, a physician, printed a translated treatise on midwifery, called "The Byrth of Mankynde," illustrated by small engraved diagrams, copied from woodcuts, and these were the earliest copper-plates known in England. Who did them, or whether they were done here or abroad, is not known. Five years later, however, Thomas Geminus, a versatile Flemish surgeon attached to the household of Henry VIII., inscribed his name as the first on the record of English engraving on copper, for he introduced the practice into this country, as well as printing the plates from a rolling press. His first essay was with copies of the anatomical plates of the famous Andreas Vesalius, which he piratically published in London with a highly decorative frontispiece of borrowed design. Later, he attempted portraiture in an amateurish way, and his rather crude prints of Queen Elizabeth in her first year of sovereignty and shortly afterwards, are extant, though extremely rare, but their interest as engravings is purely historic.

We next find John Shute, "paynter and architecte," in 1563, engraving copper-plates for his book, "The First and Chief Groundes of Architecture." Then Archbishop Matthew Parker, perceiving the value of the art when preparing his famous Bishops' Bible of 1568, employed engravers, as well as "limners, writers, and bookbinders," in the busy company at his palace of Lambeth. Among these engravers were the Englishmen Humfray Cole and Richard Lyne, but the most important were the Flemish brothers Francis and Remigius Hogenberg, who embellished the Bible with portraits of Elizabeth, Leicester, and Burghley, and answered to the extending demand for topographical engravings with maps and prints of architectural interest.

It is characteristic of our national temperament that the primary use of

the engraver's art should have been to spread knowledge and wonder rather than picturesque beauty. As the spirit of the times, those "spacious times of great Elizabeth," was venting itself in adventure and discovery, so maps and charts and travellers' tales became more and more in popular request. Men would go forth over perilous seas into the unknown lands, and come back with wonderful knowledge and still more wonderful fables; then, with a stimulating imagination, they would write their records of experience and impression, chart the seas and map out the lands, and give their drawings to the engravers to perpetuate upon the copper, with such decorative embellishments as their pictorial fancies suggested. As one looks, in Hakluyt's "Voyages," "Purchas, his Pilgrimage," Linschoten's "Voyages," "The Mariner's Mirrour," Smith's "Virginia," and other travel books of the period, at those early maps—their seas dotted with English ships proportionately large almost as England itself, and monstrous dolphins and sea-serpents disputing their right to rule the waves—one can realise what an important part those map-engravers played in inspiring the Elizabethan and Jacobean Englishman with imperial ideas and golden dreams.

Then, too, he was beginning, like Mr. Kipling with his motor, to "discover England," and here also the engravers did monumental service. How much less should we know of our country in those days—even with Harrison's indispensable "Description" in Holinshed's "Chronicle"—without Christopher Saxton's maps of England, patriotically exploited by Thomas Seckford, M.P. for Ipswich, and Master of Requests, and engraved principally by Augustine Ryther, of Leeds, and Remigius Hogenberg. To Ryther, whose dignified frontispiece, representing Queen Elizabeth enthroned as patroness of Geography and Astronomy, reproduced on page 113, we owe the best engraved map of Elizabethan England, dated 1579, besides, among other things, a series of ten plates showing the Spanish Armada sailing along our coasts to its destruction. Jacobean England reveals itself in the maps engraved by William Hole and William Kip for the 1607 edition of Camden's "Britannia," and, still more vividly, in that sumptuous book, of four years later date, John Speed's "Theatre of the Empire of Great Britain." In that fascinating and comprehensive series of maps, drawn, or "performed"—as he phrased it—by Speed himself, the celebrated engraver Jodocus Hondius (Joos de Hondt) found ample scope for his skill and invention. He invested all his maps with copious pictorial interest, beyond the customary battles, ships and sea-monsters. In ornamental "compartments," or cartouches, he introduced bird's-eye views of the principal towns, portraits of princes, heraldic devices, or historic episodes, while his maps of England and Ireland give us valuable records of costume, showing the people in their habits as they lived according to their classes. Like Hondius, driven from his native Flanders to London by religious persecution—an ill wind that blew good to the arts in England—the accomplished Theodore

The Right Honorable
George Earle of Cumberland
Baron Clifford Lord Bromfler
Alton Veſcie and Vipont,
Lord of Weſtmerland and
Knight of the moſt noble
order of the
Garter.
SOLI · DEO · GLORIA · PETRUS · MAY · FECIT
PVERTO RICO
THE EXPLANATION OF THE SVRPRISE OF THE TOWNE OF PVERTO RICO BY THE EARLE OF CVMBERLAND IN ANO 1598

"GEORGE CLIFFORD, EARL OF CUMBERLAND." FROM THE ENGRAVING BY THOMAS COCKSON (CIRCA 1598)

De Bry, of Liège, exercised an important influence on English engraving, although his finest maps—those illustrating Hakluyt's "Voyages"—were done after he had returned to his own country. No maps, however, were better engraved or more individual in decorative embellishment than those of Benjamin Wright, whose Canada—or as it was then called, New France—with an inset picture of whale-fishing, is given on page 114 as a characteristic example of the geographic engraving of the period.

It was, however, through decorative portraiture and the elaborately ornate title-page that copper-plate engraving found its slow development in this country. Pictorial art was little understood; indeed, the untravelled Englishman had very few opportunities of seeing good pictures. But the goldsmiths wrought artistically, and were much valued, their intricate ornamental designs being borrowed by the early engravers, some of whom, in fact, had worked as goldsmiths. For the most part, however, these used for the decoration of their prints those conventional hotch-potches of scroll or strap work, blended with semi-nude human figures growing out of floral or architectural fantasies, which satisfied the indifferent taste of the day.

William Rogers, the first really important engraver of English birth, undoubtedly practised the goldsmith's craft before he began to work upon the copper, and his earliest known copper-plate, dated 1589, the "Eliza Triumphans" (facing page 107), shows in its ornamentation a masterly treatment of the patterns familiar to the contemporary London goldsmiths. Whether in his portraiture, pictorial title-pages, or maps, Rogers's line was always firm and incisive, his handling of his subjects accomplished and individual, and assuredly he influenced, if he was not directly the master of, the pioneer group of English portrait engravers. Until the "Eliza Triumphans," which, of course, celebrated the Armada victory, there had been no engraved portrait of Elizabeth so distinguished. The later presentment known as the "Rosa Electa" was still more decorative, while in a regal picturing of her maiden majesty standing in the throne room, extravagantly attired in all her starched monstrosity of queenly fashion, Rogers achieved not only his masterpiece, but the most important engraving of the period. In the shading of the queen's face, by the way, this remarkable plate gives us the first example of stippling to be found on an English print; a noteworthy fact, since stipple-engraving, or the dotted manner, was not introduced as a separate branch of the art for another hundred and fifty years.

Until the reign of James I. there seems to have been little demand for portrait prints other than those of Elizabeth, with the exception of such prominent noblemen as Burleigh, Essex, Nottingham, and the redoubtable George Clifford, Earl of Cumberland (facing page 108). Rogers engraved them all; evidently he drew them from life, and the last-named three were the subjects also of Thomas Cockson's most notable prints. "Admirals all" he pictured them, according to the convention of the day, on prancing

horses, riding away from the sea-fights, duly labelled, which won them their loudest fame. Cockson was a far less accomplished engraver than Rogers, but, as he engraved for that "sauoy poet" Sir John Harington's translation of "Orlando Furioso," in 1591, the first of the ornate title-pages introducing authors' portraits amid fantastic allegorical designs, which became so notable a feature of seventeenth century book publication, his name is one of the early landmarks in the chronicle of English engraving. He worked until 1636.

Although Renold Elstrack, a Londoner born of Flemish parents, and a pupil of Rogers, began engraving in 1598, his principal work was done in James I.'s reign, when the increasing demand for the royal, noble or scandalous persons of the day kept his graver continuously but inartistically busy. The accompanying betrothal group of Princess Elizabeth and the Elector Palatine Frederick (page 115) is a characteristic example of Elstrack's stiff, precise and unimaginative manner. That his work was in high favour with the booksellers is proved by his title-pages to King James's works and Raleigh's "History of the World," as well as his association with Compton Holland's "Baziliologia," a collection of small royal portraits in oval ornamental borders of an arbitrary pattern, introduced by Simon Van de Passe, a type of print which remained monotonously in fashion for many a year.

A more interesting personality was William Hole, and a more dainty and refined engraver, who, besides maps for Raleigh and Camden, did title-pages for such poets as Ben Jonson, Drayton, Chapman and Wither, and, in 1611, with the "Parthenia"—a collection of virginal music by Byrd, John Bull and Orlando Gibbons—introduced engraved plates for the printing of music in place of movable type—an experiment of lasting importance, which had been tried once only, seven years earlier, in Rome. Hole's portraits were notable, but the extremely rare Charles I. (page 117), engraved first as Prince of Wales, and altered at his accession, is interesting as much for the accessories as for the presentment of the King. Yet a more engaging pictorial sense than we generally find in these early English engravings is shown by the betrothal group of Charles and his Henrietta, with attendant angels, engraved by Francis Delaram, a Fleming, who was working in London between 1615 and 1627. He favoured fantastic arrangements of singing Cherubs for the decoration of his prints, but his male portraits were strong with a grasp of character, although when he essayed the Court beauties he was far from justifying their reputation.

The coming to England of Simon Van de Passe brought fresh influences —the influences of finer technique and a more subtle sense of shadow— into the English engraving of the period. A son—the youngest—of the famous Crispin Van de Passe of Utrecht, Simon is perhaps the best known, for, from the time he settled here in 1615 until he went to Copenhagen in 1622, his skilful graver was never idle, whether on the

"ANNE OF DENMARK." FROM THE ENGRAVING BY SIMON VAN DE PASSE (1616)

copper-plate or gold, silver or pewter plaques—picturing the celebrities of the day, from the King on his throne and the Queen on her horse (facing page 110) to the Indian Princess Mataoka (Pocahontas) in farthingale and pork-pie hat. Having introduced the "Baziliωlogia" form of print, as we have seen, he presumably recommended the same pattern for Compton Holland's next venture, with which the Van de Passe family was closely identified. This was the "Heroωlogia Anglica," a series of portraits of noble and distinguished Englishmen, engraved by William and Magdalene Van de Passe from sketches supplied by Simon, while old Crispin, the father, seems to have financed the undertaking.

William Van de Passe took his brother's place in London, when Simon became the King of Denmark's official engraver, and, until his death in 1637, he carried on his family traditions through the fine shades of his own manner, engraving many portraits of historic interest. Some of these are characteristic examples of the curious economical practice, then obtaining, of altering plates to meet the popular demand of the moment, using the same figure with a different head. Even his masterpiece, the Duke of Buckingham on horseback, was altered, after Buckingham's murder, to represent the King's later favourite, the Marquis of Hamilton. William Van de Passe made use too of the gruesomely quaint device of notifying that persons were dead by placing skulls under their hands or elbows—as may be seen in the group of King James and his family, reproduced on page 116, a plate that was brought up to date more than once as the happenings of birth, death, or marriage required.

The Van de Passe brothers had pupils, and the most important of these was John Payne; a native engraver of decided merit and individuality, who, if he had not unfortunately dissipated his talents, and neglected his opportunities—even the patronage of the art-loving King Charles—might have raised engraving in England to a much higher artistic level; for the right influences were at hand. Painters such as Cornelius Janssen, Daniel Mytens, Rubens, and, above all, Vandyck, were here to inspire the engravers and awaken them to the richer pictorial possibilities of their art. In the earlier years of Charles' reign, too, Robert Van Voerst and Lucas Vosterman, two very fine Flemish engravers, were in London, producing copper-plates of an artistic quality far beyond anything that had yet been accomplished in this country. Payne's best work, notably in some of his portraits of preachers and orators, individual as it is, reflects these influences, as well as those that came from studying the works of Claude Mellan, Delff and Callot. Perhaps the best known of his prints is the large double plate of the great warship, "Sovereign of the Seas" (facing page 112), the first three-decker in our navy, dated 1637.

Martin Droeshout's only claim to distinction is the lucky chance that allowed him to engrave his familiar portrait of Shakespeare for the First Folio of the plays, yet his name is more widely known, perhaps, than that of any other English or anglicised engraver of the period (Droeshout

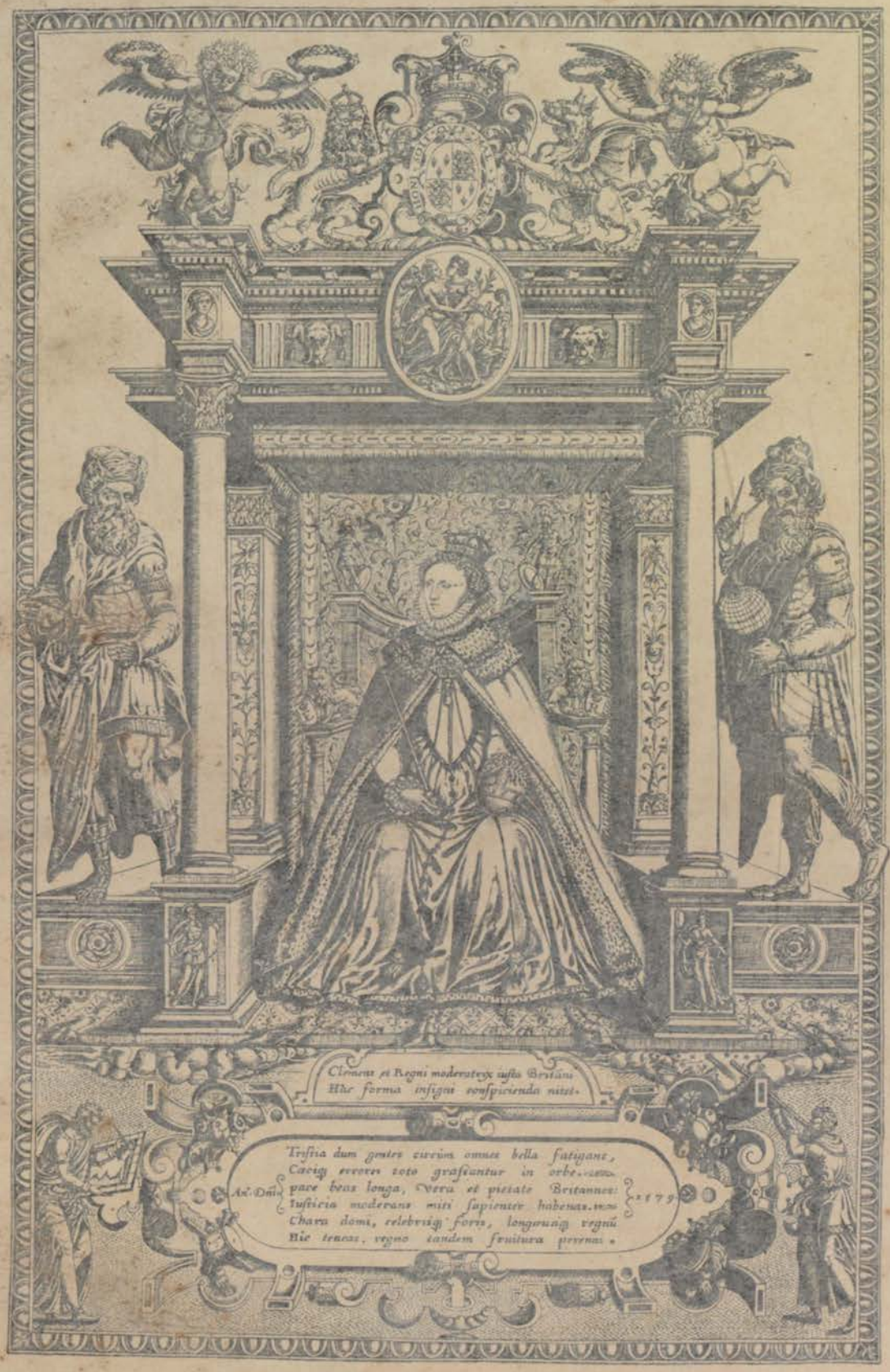
was born in London of Flemish parents). Not much more skilful, yet a most prolific and industrious craftsman—he was scarcely an artist—William Marshall is also distinguished mainly by the association of his engravings with the writings of immortals. To not a few books of enduring fame he furnished title-pages or frontispieces after the pictorial fashion of the time. The "Cyropædia" title-page (page 118), however, shows Marshall to greater advantage. Of his innumerable portraits, perhaps the best were John Donne as a young man, and Sir Thomas Fairfax on a prancing horse, but Marshall's best had little artistic distinction.

Of Vaughan, Cross, and Cecil, although their prints were numerous, it is unnecessary to speak. They were merely booksellers' hacks, who remained quite outside the artistic influences of the day. These influences, however, were active in the work of John Payne's two most gifted pupils, George Glover and William Faithorne. Glover did a few masterly prints, such as the fine Sir Edward Dering, after Janssen, and John Pym, after Bower, but preferably he is represented here as an original artist in the lively sketch—*ad vivum*—of Sir Thomas Urquhart (page 118), the versatile, eccentric cavalier, and first translator of Rabelais.

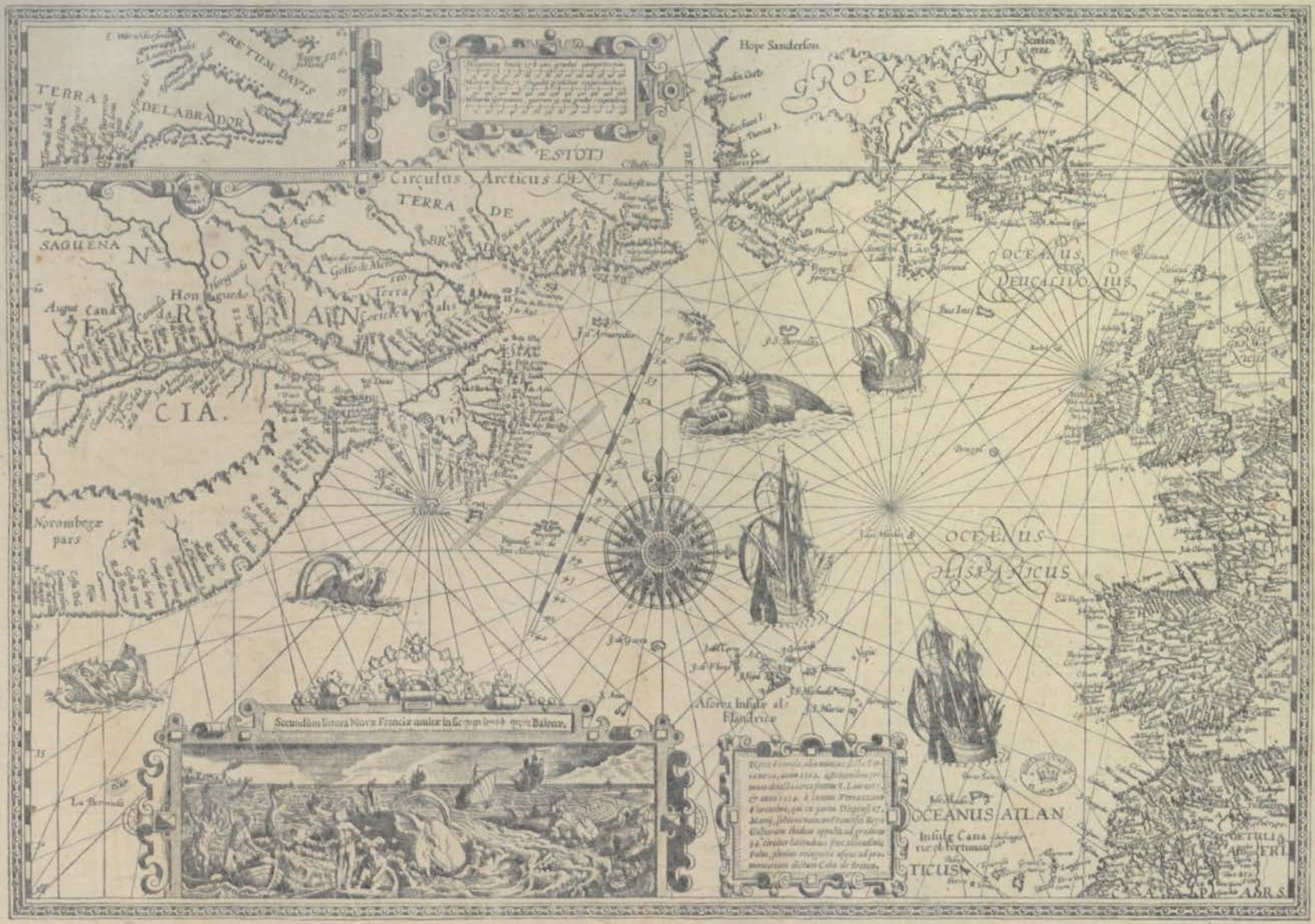
As to Faithorne, who became the greatest English engraver of the seventeenth century, the Prince Rupert after Vandyck, an example of his earlier and simpler period, is given (page 119), which alone comes within the time-range of this article. It was done evidently just before Faithorne left London in 1643, with Wenceslaus Hollar and their employer, Robert Peake—afterwards Colonel Sir Robert—the Holborn printseller, to fight for the King's cause, and bear his part bravely in the famous siege of Basing House. While prisoner of war, after the siege, he resumed his engraving, and did fine things even in prison, such as the General Fairfax; but the episode of his soldiering was the turning point in Faithorne's career. It led to his going to Paris, studying with Nanteuil, and returning to London in 1650, the acknowledged master, in whose hands the classic and beautiful art of line-engraving, with its amplest resources of cross-hatching and light and shadow subtly expressed in a single line, had nothing to fear when, a little later, its supremacy was challenged by the newly invented and charmingly facile method of mezzotint. But that is another story, beyond our present time-boundary, which, however, is marked by the etched line of Hollar's first stay in England, as well as the graven line of Faithorne's pre-Paris period. No copper-plates of the time have more enduring interest than those earlier London etchings by the famous Bohemian engraver. Of these, not the least interesting is the accompanying view of Gresham's Royal Exchange (page 120) in the full tide of business, etched in 1644, while Hollar also was a prisoner of war after the Basing House siege. No vicissitudes of fortune dulled the patient Hollar's eye to the picturesqueness of London, and happily his etching needle was tireless as it was accomplished.

MALCOLM C. SALAMAN.

"THE SOVEREIGN OF THE SEAS." FROM THE ENGRAVING BY JOHN PAYNE (1637)


Clemens et Regni moderatrix iusta Britanni
Hic forma insigni conspicienda nitet.
Tristia dum gentes circum omnes bella fatigant,
Caeca furore toto grassantur in orbe...
pace bona longa, Verâ et pietate Britannes:
Iustitia moderans mitis sapienter habenas.
Charta domi, celebrisq; foris, longumq; regnū
Hic teneas, regno tandem fruitura pererat.
Ao. Dñi
1579

FRONTISPIECE TO SAXTON'S MAPS OF ENGLAND
FROM THE ENGRAVING BY AUGUSTINE RYTHER (1579)



MAP OF "NEW FRANCE" (CANADA). FROM THE ENGRAVING BY BENJAMIN WRIGHT (CIRCA 1608)

The Highe and Mightie Prince FREDERICK the fift by the grace of God Counte Palatine of Rhein
Duke of Bauyer, Elector, and Arch Sewer, of the Sacred Romane Empyre and in vicariate
of the same Vicar therof. And Knight of the most noble order of the Garter. Born 1596
The most excellent Princesse ELIZABETH th'only Daughter to our Soueraigne
Lord James King of Great Brittaine, France, and Ireland &c. Borne the 19
of August 1596. Maried the 14 of Februarie. 1612

"PRINCESS ELIZABETH AND THE ELECTOR PALATINE FREDERICK." FROM THE ENGRAVING BY RENOLD ELSTRACK (1612)

"JAMES I. AND FAMILY." FROM THE ENGRAVING BY WILLIAM VAN DE PASSE (CIRCA 1624)

POTENTISS: CAROLVS
MAGNÆ: BRITANIÆ: GALLIÆ: & HIBERN:
REX FIDEI DEFENSOR
SPES MAGNA MINORIS ORBIS
BEHOLD GREAT BRITAINE THIS IS CHARLES THE FAIRE HIS BROTHERS PARTNER & HIS FATHERS HEIRE
DIEV MON DROIT
GREAT BRITANN'S great Hope, of great Hap to come:
Phœnix, arivinte from a Phœnix Dust;
In whom, the Heauns, (as Mercifull as Just)
Restore our Great Losse, in Great IAMES'S Tombe:
Long, long and happie, in thy Fathers room,
Succeed Thou, CHARLES. Euer as Good & Great
Morning, old, to Thy old Father's Seat.
Wise, great, good, STUARDS, till the Day of Doom.

"CHARLES I." FROM THE ENGRAVING BY WILLIAM HOLE (1625)

TITLE-PAGE TO "CYROPÆDIA," FROM THE ENGRAVING BY WILLIAM MARSHALL (1632)

Of him, whose shape this Picture hath design'd.
Vertue, and learning, represent the Mind. W. S.

"SIR THOMAS URQUHART." FROM THE ENGRAVING BY GEORGE GLOVER (1641)

The Most Illustrious and High Borne Prince Rupert,
Prince Electour Palatine of ye Righte. Second Sonne to
Fredericke King of Bohemia. Generall of ye Horse of his
Mas tres Army. Knight of ye Most Noble Order of the Gaster. &c
Ant. Van Dyck Pinxit
Are to be sould by Robt Peake at his Shopp neere Holborne Conduitt.

"PRINCE RUPERT." FROM THE ENGRAVING BY WILLIAM FAITHORNE, AFTER VANDYCK (CIRCA 1643)

"THE ROYAL EXCHANGE, LONDON IN 1644." FROM THE ETCHING BY W. HOLLAR

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